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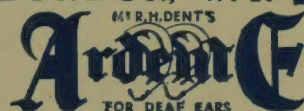
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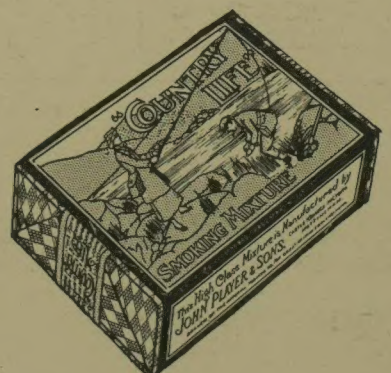
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SATURDAY, MARCH 21, 1931.



A "DUTY" DANCE IN BALI: GIRLS DOING TEMPLE SERVICE DEMANDED BY THEIR RELIGION—A PERFORMANCE OF THE "TEMPTATION OF ARDUNA."

The modern Hindu temples of Bali claim at least three years' service from each native; and girls between the ages of ten and twenty take part in temple dancing in the intervals of their domestic activities. They much enjoy this "duty," although it is by no means an affair of "amateur theatricals": on the contrary, it demands an elaborate and studied technique from the young *ballerinas* "conscripted" for the purpose. From one point of view, training for the "duty"

dancing fills, in the life of a Balinese girl, the place taken by sports and physical training in that of many a young English woman; and no doubt it achieves the same salutary results—if we are to judge by the fine types in this picture and in those others illustrating the same curious custom which will be found on page 451. The dance of the "Temptation of Arduna," here seen in progress, is based on a 2000-year-old Oriental myth.



By G. K. CHESTERTON.

"I HAVE lived long enough to have seen one thing; that love hath an end": so runs, as everyone will remember, the first line of Swinburne's beautiful "Hymn to Proserpine," the dirge of a Pagan farewell to Paganism. I have lived long enough to have seen one thing: that the love of Swinburne hath an end. Not the admiration for Swinburne, not the reasonable appreciation of Swinburne; but that particular sort of love of Swinburne which is like first love in youth; perhaps (one is sometimes tempted to think) the only sort of real love that Swinburne had ever known anything about. I mean that sort of mere magic spell or enchantment by Swinburne which so many young people had in the period when, as Mr. Maurice Baring has very truly said, Swinburne seems to them not so much the best poet as simply the only poet. That sort of love certainly hath an end, and most of us have lived long enough to have seen it. But it is symbolic of something larger; something that is connected not only with Swinburne but with Swinburnianism.

Any man who has "lived long enough," and not actually stiffened with negative prejudices, must know by this time that the modern movement, and every sort of movement, revolves round and round the central pillar of the old Christian tradition. It is emphatically *not* leaving that pillar behind and rushing right away towards some other winning-post. He knows it, for the perfectly simple reason that he has seen it careering in two totally opposite directions, and neither of them has succeeded in getting away from the post. He knows by this time, if he is honest with himself, that the whole thing is like a Giddy-Go-Round at a country fair; full of rush and romantic enjoyment, but revolving upon one centre that supports all the movement by being immovable. It is a glorious experience for children, and therefore for poets, who share some of the wisdom of children. It consists of concentric rings of hobbyhorses, and a hobbyhorse, like a hobby, is a very good thing to make a thinking man happy. In most Giddy-Go-Rounds there are outer and inner rings of horses, nearer or farther from the centre; and this also is an allegory. In some Giddy-Go-Rounds there are revolving rings going opposite ways which greatly increase the god-like quality of giddiness. In youth or childhood especially, it is quite natural to be giddy, even if it sometimes begins to approximate to being sick. Of recent literature we might not unfairly say that for the first half of the time most of the modern poets were giddy; and now, in the second half of the time, most of the modern poets are sick.

Anyhow, Swinburne certainly rode his hobbyhorse with great fire and galloping energy; but, when he fancied that he was leaving the central pillar of his childhood and his ancestry far behind him, he was really very far from the truth and very close to the pillar. And this is proved by the fact that both poetical and political energy has since galloped in exactly the contrary direction, and is still at about the same distance from the ancestral pillar as before. If anything, the more recent poets have tended to take their seats in the ring rather nearer to the pillar. I imagine that, if a man had gone round during the last ten years asking the young people in the literary world whom they regarded as their hope and hero and leader, as the young of my youth regarded Swinburne, it is about ten to one that most of them would mention Mr. T. S. Eliot. Wilde said that Swinburne was the only true Laureate, for the poet praised by all other poets must always wear the laurel. Laurels and Laureates are not so much in the style of our

more cynical and realistic time. But the young would probably support a young writer like Mr. Eliot, even if both the young writer and the young admirers strike older people as being rather prematurely old. Anyhow, the two poets will serve very well for the purpose of the parallel about poetry, or even about politics.

Swinburne was quite certain that he and the world were galloping nearer and nearer to the new Republic and farther and farther from the old Church. If he had been right, it would follow that, by this time, a man like Mr. Eliot would be even more Republican than Swinburne. As a matter of fact, Mr. Eliot has actually walked out of a real live Republic and loudly announced that he is a Royalist. He has

more controversial. But even in the matter of politics alone it is quite obvious that there has been a complete turn of the tide. The Giddy-Go-Round is going round in the reverse direction, but, I am glad to say, almost as giddily. The wooden horses are galloping with their accustomed fervour, and I hope the children who ride on them are happy. But one who has seen this complete reversal of direction since his own childhood will not be able to believe that the horses broke loose from the post and fled further and further from it for ever merely because he was told so in childhood. Swinburne's hobbyhorse, for instance, had a perpetual impulse to gallop away over the Alps into Italy. But suppose he were really still galloping into Italy, like Hannibal or Napoleon, what sort of Italy would he find? The political ideas of Swinburne were the ideas of the period of Mazzini. The political ideas of T. S. Eliot are the ideas of the period of Mussolini. It might be maintained that the new poet is nearer than the old poet to the old Roman pillar of the past. It is stark nonsense to pretend that he is further away.

I am not dealing directly here with things that I myself accept or reject. Many people know that my own religion is even more Roman than Mr. Eliot's. Yet in many ways my politics are much more Republican than Mr. Eliot's; perhaps much more really Republican than Swinburne's. But I am not arguing about what is right or wrong in any of these views. I am merely remarking on an actual revolution in the ideas of a large number of other people, and noting that it is more like the real revolution of a giddy-go-round than the mere riot of a gallop. In one sense it has been revolution against revolution; that is, revolution in one sense reversing revolution in the other. But nobody who notes the real movements in the intellectual world just now can doubt that there has been the sort of revolution that is called a reaction. In every country there has been a reaction, either practical or theoretical, in the

direction of order or authority or classical proportion. In France there has been the influence of Maurras in politics or Maritain in religion. In Germany the Dictator is a vision; in Italy he is a fact. In America, the very last place where most people would look for classicism, there has arisen an influential school of classicists. Those who most fiercely denounce the fact most clearly confess the fact, and even their denunciations are witness that it is a universal fact. The enemies of Humanism denounce it as intellectual Fascism. The enemies of Fascism make fun of its appeal to classicism. Of course a man may quite reasonably like some of these things and dislike others, or like some parts of these things and dislike others, as I do myself. But, as I say, I am not talking about likes or dislikes, and I am not talking about myself. I am talking about the way the world goes round, and pointing out that the moral world does not always go round from right to left. It is, at this moment, most certainly going round from left to right. The sort of political party that used to be called the Extreme Right contains more of the really original modern thinkers than the party called the Extreme Left. I only say that the return to traditionalism is obviously strong enough to be recognised. I think it very possible that it may soon be strong enough to be resisted. But when strange survivals of the Swinburnian epoch, imagining themselves to be young, actually come and tell me that the world is on an endless march towards wild liberty and indefinite relaxation of everything, I really do not know how to answer, except with a melancholy smile. "I have lived long enough to have seen one thing..."



THE THIRD ART TREASURE EXHIBITED UNDER THE NEW "STARRING" SYSTEM AT THE VICTORIA AND ALBERT MUSEUM: A MAIOLICA PLATE—"THE THREE GRACES"; BASED ON AN ENGRAVING BY MARC-ANTONIO RAIMONDI, AFTER RAPHAEL. (ITALIAN; DATED 1525; DIAMETER, 12 IN.)

Last week and the week before we illustrated, respectively, the second and the first object chosen under the new system, just instituted at the Victoria and Albert Museum, by which one important exhibit is "starred" during every week, by being isolated in a recess. The plate here seen was selected for the third week, beginning March 19. The note concerning it includes the following: "The Italian maiolica dish here exhibited . . . is a characteristic example of the lustre ware made at Gubbio. The subject, 'The Three Graces,' is based on an engraving by Marcantonio Raimondi after a design by Raphael which, in turn, was inspired by the well-known Græco-Roman marble group in the Piccolomini Library at Siena. The dish bears the monogram of the potter, Maestro Giorgio Andreoli, and the date, 1525." It may be added that an excellent representation of this plate forms one of the series of admirable coloured reproductions published by the Victoria and Albert Museum; a series which already boasts also a facsimile of the upper part of a sampler of the period of Charles I.; a tempera painting of "The Virgin and Child," by Carlo Crivelli; a painting of the Mogul School, by Balchand (c. 1635); a Mogul painting of the School of Jahangir, by Farrukh Beg (c. 1610); and a landscape study by Constable.

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also declared himself an Anglo-Catholic; but I will leave the religious issue as far as possible on one side, because, though even more cogent, it is much

DANCING A MYTH IN BALI: THE SOLEMN "TEMPTATION OF ARDUNA."

(SEE FRONT PAGE ALSO.)



A SOLEMN SPECTACULAR DANCE AS A RELIGIOUS RITE: BALINESE PERFORMERS IN THE "TEMPTATION OF ARDUNA"—A PHASE IN WHICH THE MEN REMAIN SEATED WHILE GIRLS, WITH "TREE-OF-HEAVEN" FLOWER HEAD-DRESSES, POSTURE AND MIME.



A PHASE IN THE "TEMPTATION OF ARDUNA"—AN ELABORATE DANCE FOUNDED ON A 2000-YEAR-OLD ORIENTAL MYTH: AN EXOTIC AND BEAUTIFUL RITUAL BY YOUNG BALINESE, WHO THUS RENDER SERVICE CLAIMED BY THEIR RELIGION.

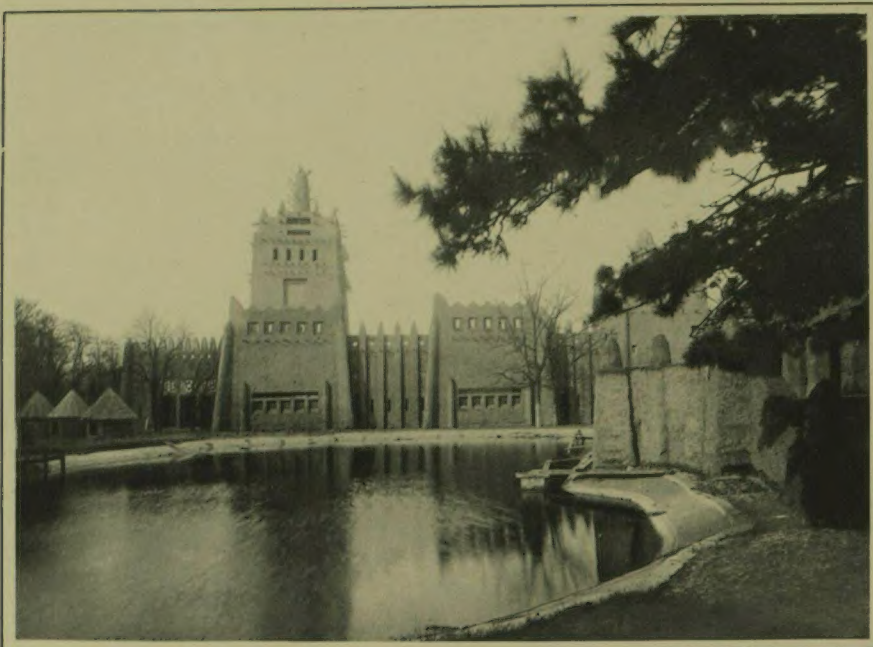


RITUAL DANCING WHICH COMBINES THE ELEMENTS OF A MYSTERY PLAY, A RELIGIOUS SERVICE, AND A GYMNASIC DISPLAY: THE CONCLUSION OF THE BALINESE DANCE OF THE "TEMPTATION OF ARDUNA"—THE GOD ARDUNA SLAYS THE EVIL ONE IN THE FORM OF A DRAGON.

Sacred dances of Bali (in the Dutch East Indies), justly famous for the splendour of the spectacle and for the lissomeness and grace of the performers, have been illustrated in these pages on a number of occasions. No excuse need be offered, however, for our return to the subject here and on our front page, for none will deny the unusual interest attaching to our photographs of the "Temptation of Arduna," a 2000-year-old Oriental myth which attained its present form and was given choreography some thirty years ago, and is very popular with

the Balinese. A temple dance in the village of Kedaton is seen in progress. The comely little Balinese girls adorn themselves in gaily-coloured *sarongs* and tinsel cloths provided by the temple: one is reminded of the mediæval Mystery Plays of Western Europe, in which the "properties" often came from the local vestry. Fresh "Tree-of-Heaven" flowers give the finishing touches to their elaborate head-dresses. The dance we record pictorially is being held under a spreading banyan-tree, outside the temple courtyard.

SPLENDOURS OF THE FRENCH "WEMBLEY": THE INTERNATIONAL COLONIAL EXHIBITION.



AFRICAN NATIVE ARCHITECTURE IN THE INTERNATIONAL COLONIAL EXHIBITION ABOUT TO OPEN IN PARIS: PICTURESQUE BUILDINGS REPRODUCED IN REPLICA IN THE SECTION FOR FRENCH WEST AFRICA.



AN ORIENTAL NOTE IN THE EXHIBITION ARCHITECTURE: THE "PAVILLON DU COMMISSARIAT" IN THE INDO-CHINA SECTION, WITH ITS STRIKING ENTRANCE DECORATION.



IN THE COMPLETE NATIVE VILLAGE CONSTRUCTED IN THE BOIS DE VINCENNES, NEAR PARIS, TO REPRESENT FRENCH WEST AFRICA AT THE INTERNATIONAL COLONIAL EXHIBITION: A TYPICAL STREET AND BUILDINGS.



ARCHITECTURE OF THE FAR EAST RISING AMONG PARISIAN TREES: THE ANNAM PAVILION AND ITS ORNATE PILLARS AT THE COLONIAL EXHIBITION IN THE BOIS DE VINCENNES.



PART OF A SUBSTANTIAL BUILDING THAT WILL SURVIVE THE EXHIBITION: A SECTION OF DECORATIVE FRIEZE ON THE PERMANENT OVERSEAS MUSEUM, CONSTRUCTED OF SOLID STONE.



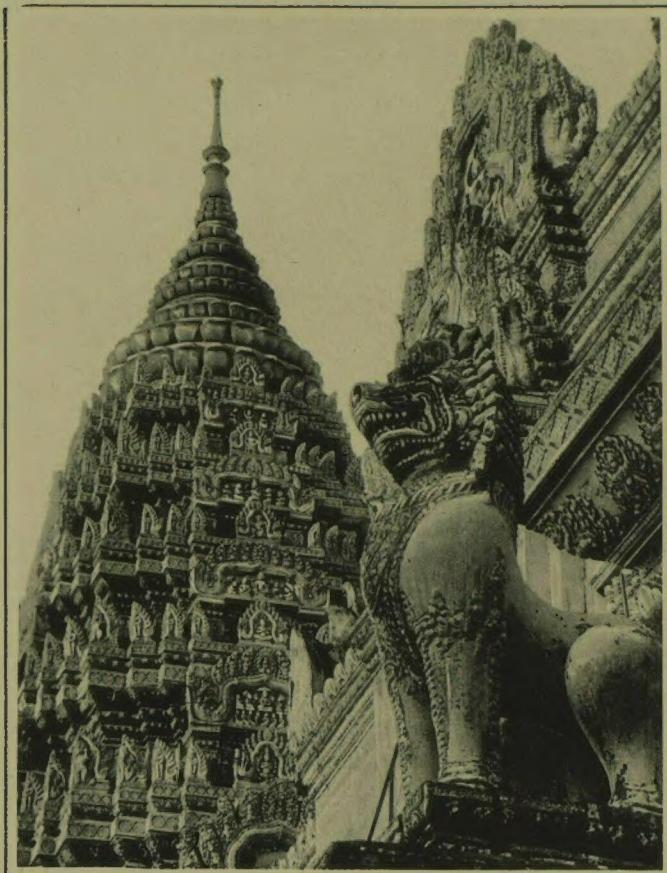
DETAIL OF THE FRIEZE, DESIGNED BY M. JANNIOT, FOR THE FACADE OF THE PERMANENT OVERSEAS MUSEUM, BUILT IN CONNECTION WITH THE EXHIBITION: SCULPTORS AT WORK.

The International Colonial Exhibition, which is to be opened towards the end of April and continue until the end of October, has a pleasant woodland setting in the Bois de Vincennes, which is to the east side of Paris what the Bois de Boulogne is to the west, although not so well known. Here the Exhibition grounds occupy about 250 acres, with Lake Daumesnil in the centre, surrounded by leafy glades. Besides the French Colonies, five nations have built pavilions—Italy,

Belgium, Holland, Portugal, and the United States; while many other nations, including Great Britain, will also be represented. The Exhibition is designed to provide a complete epitome of French colonial development, and, as far as possible, of that of other nations. It has been organised by a Committee whose President is Marshal Lyautey, the famous French colonial administrator. The object has been to make each section thoroughly typical of the colony for which it stands, not only by bringing natives and local products to Vincennes, but by displaying them in surroundings characteristic of their country. Thus the magnificent pavilion of French Indo-China—the chief architectural feature of the Exhibition—is an almost exact full-scale replica of the great Buddhist temple of Angkor-Vat, one of the most celebrated buildings of Oriental antiquity. The stonework has

(Continued opposite.)

WONDER BUILDINGS OF THE EAST IN PARIS: A REPLICA OF ANGKOR-VAT.

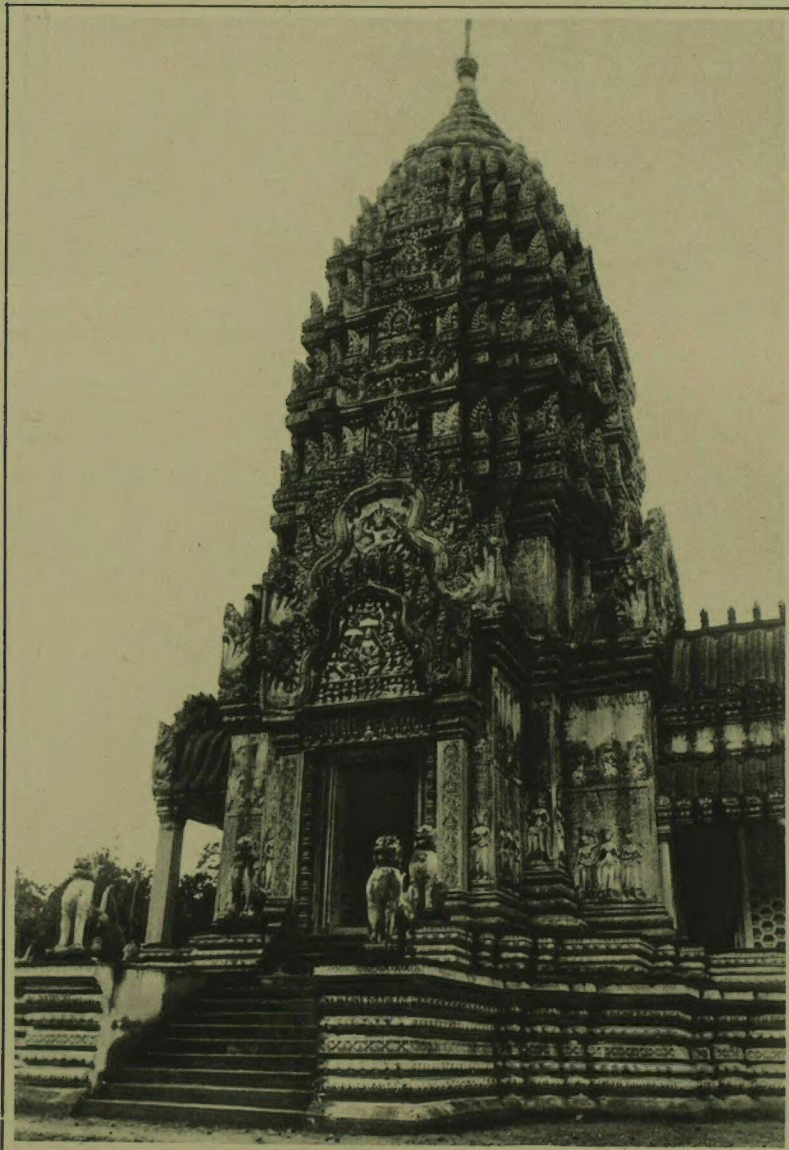
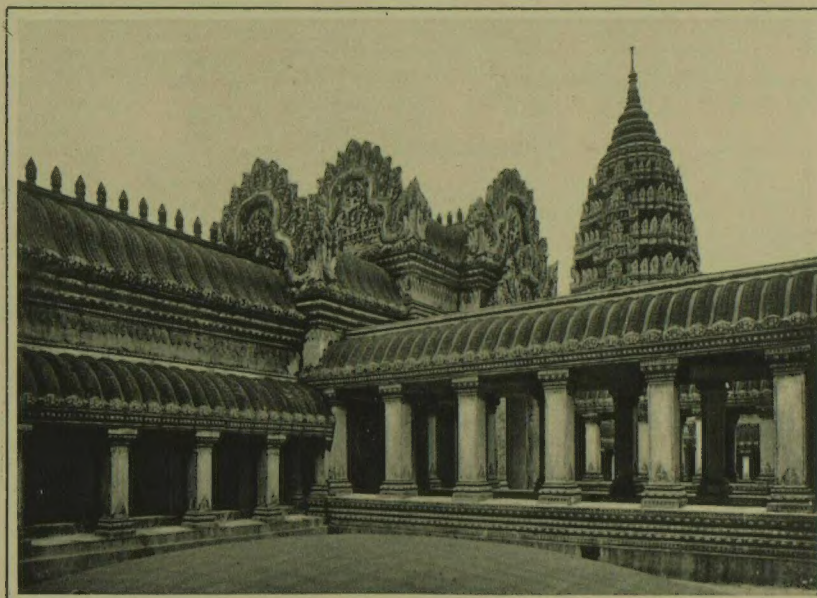


FANTASTIC ANIMAL SCULPTURE ON THE TEMPLE OF ANGKOR-VAT: DETAIL OF THE WONDERFUL REPLICA CONSTRUCTED FOR THE COLONIAL EXHIBITION IN PARIS.



THE CHIEF ARCHITECTURAL GLORY OF THE INTERNATIONAL COLONIAL EXHIBITION IN PARIS: A FULL-SCALE REPLICA OF THE GREAT BUDDHIST TEMPLE OF ANGKOR-VAT, SPECIALLY BUILT FOR THE INDO-CHINA SECTION.

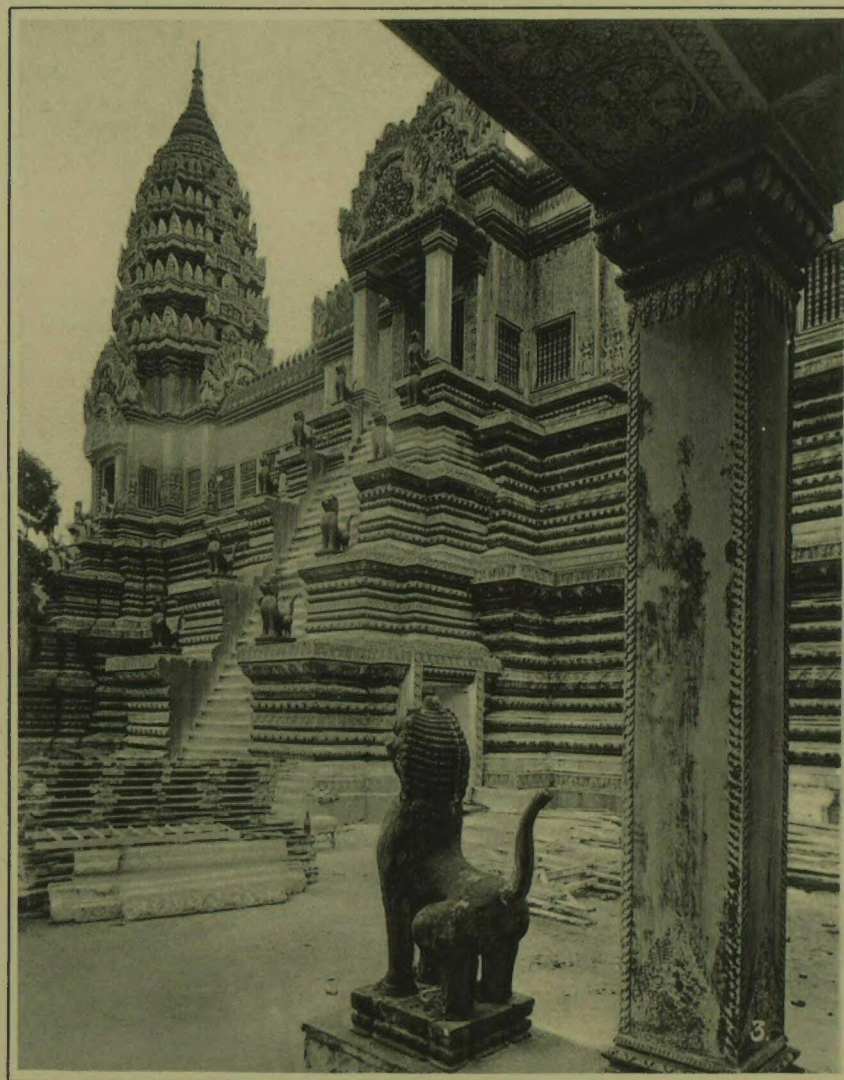
AS NEAR
PERFECTION
AS ANY
IMITATION
COULD
POSSIBLY BE:
A BEAUTIFUL
COLONNADED
COURTYARD IN
THE PARIS
EXHIBITION
REPLICA OF THE
TEMPLE OF
ANGKOR-VAT.



INTRICACIES OF EASTERN ARCHITECTURE REPRODUCED FOR THE EXHIBITION: THE REPLICA OF THE ANGKOR-VAT TEMPLE—ONE OF THE TOWERS.

Continued.

been reproduced in plaster casts built on a framework of wood and steel, and finally coloured so as to imitate the weathered surface of the original. The result is as nearly perfect as any imitation can be. French West Africa is represented by a complete native village; Morocco by a replica of part of the Sultan's palace at Marrakesh; Algeria by a full-scale mosque; and Tunisia by a native bazaar; while Madagascar, Guadeloupe, Réunion, Martinique, and New Caledonia likewise have their characteristic buildings and enclosures. Besides all these temporary structures, built for the period of the Exhibition, its general purpose is enshrined and perpetuated in the Permanent Overseas Museum, a splendid



WITH STONWORK REPRODUCED IN PLASTER CASTS ON A FRAMEWORK OF WOOD AND STEEL: PART OF THE ANGKOR-VAT REPLICA—A STAIRWAY AND ANIMAL SCULPTURES.

stone building that will long outlive the occasion of its inception. The façade of the Museum is decorated by a large frieze, designed by M. Janniot, the well-known sculptor. This frieze, of which we illustrate some typical portions above, is sheltered under a gallery and will be illuminated at night. It is lightly chiselled after the manner of Egyptian and Assyrian reliefs, and as a whole symbolises every colony and protectorate under the French flag.

ABOLISHED—BUT OBSERVED! THE BANNED CHINESE NEW YEAR FESTIVAL.



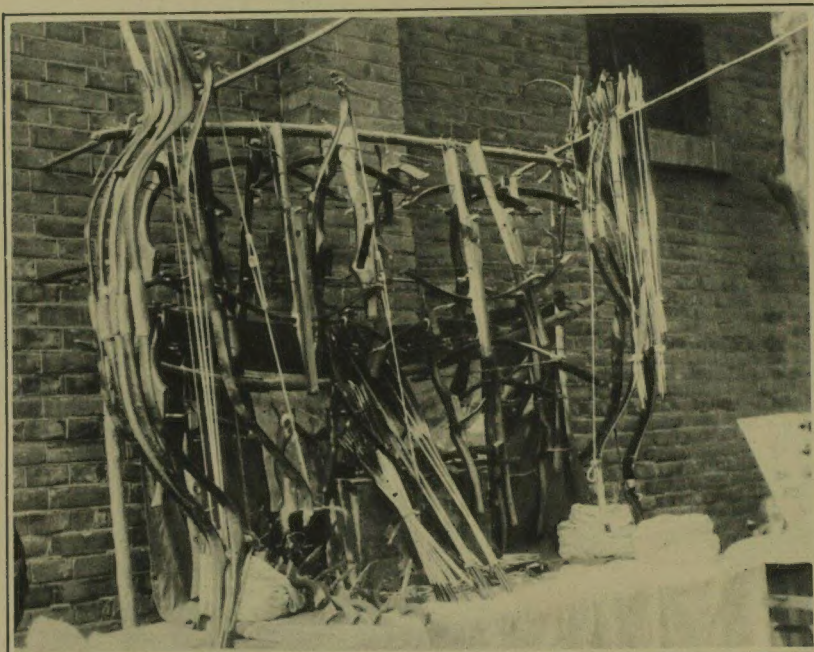
THE PEKING POLICE, THEIR EYES CLOSED TO THE BAN OF THE NATIONAL GOVERNMENT AT NANKING, ON DUTY DURING THE FORBIDDEN OBSERVANCE OF THE NEW YEAR FESTIVAL: THE WAY TO THE FAIR.



AT ONE OF THE STALLS AT THE GREAT ANNUAL FAIR WHICH WAS HELD, DESPITE THE ORDERS OF THE NATIONAL GOVERNMENT: MASKS—GROTESQUE AND BENEVOLENT—ON SALE AT THE BEGINNING OF THE "YEAR OF THE GOAT."



"MADE WITH A REALISM THAT SOMETIMES DECEIVES THE FLOCKS OF PIGEONS WHICH FLY OVER THE CITY AND SWOOP ABOUT THE PAPER 'BIRDS' AS IF TO LURE THEM FROM THEIR STRINGS": FESTIVAL KITES FOR YOUNG CHINA, IN PEKING.



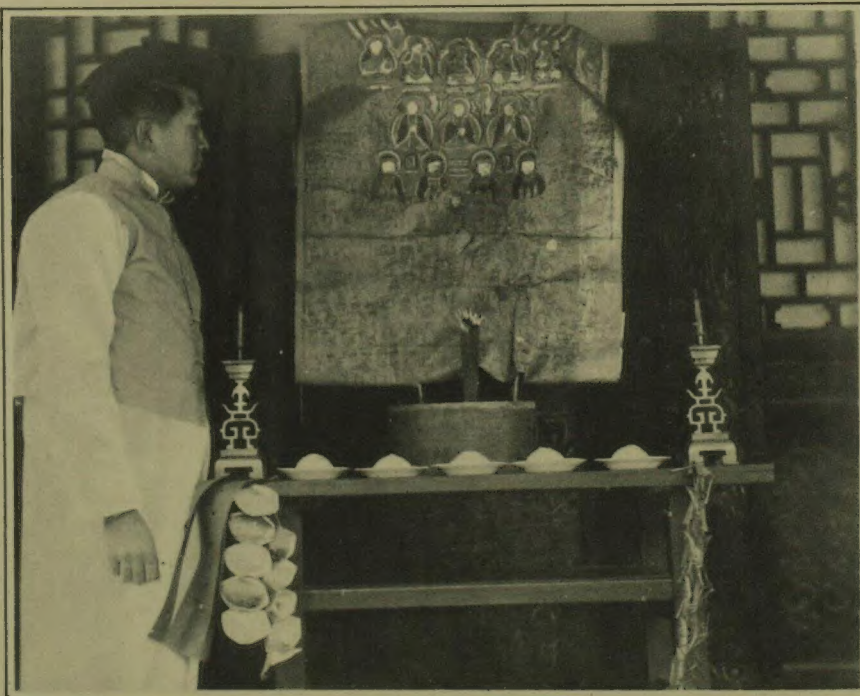
QUAINT WEAPONS NOW USED ONLY FOR SPORT BUT ALWAYS ON SALE AND TO BE SEEN AT THE FESTIVAL FAIR AT THE CELEBRATION OF THE CHINESE NEW YEAR: BOWS AND ARROWS DISPLAYED IN PEKING, AS FOR CENTURIES PAST.



GUARDING THE HOME AGAINST THE ONSLAUGHT OF EVIL SPIRITS: PAINTED WARRIORS ON WATCH AT THE GATE OF A PEKING HOUSE DURING THE FESTIVITIES.

"THE National Government," writes our correspondent, "banned every recognition of the New Year in China—February 17 this year; 'the year of the Goat'—forbidding shops, offices, etc., to close; forbidding the firing off of fireworks; forbidding the great annual fairs; and forbidding, as superstitious, every part of the old-fashioned ritual. Its interdicts, however, were completely ignored in Peking, except by a few Government offices which had no option but to remain open. Instead of business being carried on by the populace as usual, the whole city made holiday free. Shops were shut tight, ceremonial visits were paid, crackers were

fired off to scare away evil spirits, and the occasion generally was celebrated with just as much zest as ever before. The authorities in Peking, instead of attempting to stem the tide, decided to let the ancient rites and ceremonies proceed, as for centuries past. Detailed to handle the thousands who flocked to the great annual fair, the police closed their eyes to the stalls selling the forbidden fireworks, and made no attempt to interfere with the time-honoured customs, including the visits paid to the temples to ensure a successful New Year. Indeed, everything went



WITH A PAPER STAIRWAY TO HEAVEN IN EVIDENCE ON THE RIGHT: AT THE HOUSEHOLD ALTAR BEFORE THE "HUNDRED GODS"; SHOWING THE GODS, BURNING INCENSE, FOOD FOR THE GODS, THE STAIRWAY, AND (LEFT) PAPER MONEY AWAITING BURNING.

on in Peking as of old, with the possible exception that resort was sometimes made to the fiction of speaking of the 'spring holidays' instead of the 'New Year.' With regard to the sixth of our photographs, he adds: "Burning incense at the household altar, which is laden with food displayed before the hundred gods. The gods are shown in the sheet behind the altar. Buddha, the gods of Buddhism, the Taoist gods, Confucius, and the household gods are all included, lest any take offence through neglect. To the left of the altar is the paper money, and to the right the paper stairway to Heaven, all of which are burned with the paper gods."

WAYSIDE SHRINES FOUND AT UR OF A TYPE HITHERTO UNKNOWN.

"IN the residential quarter of Ur which we are excavating," writes Mr. C. Leonard Woolley, leader of the British Museum and Pennsylvania University Museum Joint Expedition to Mesopotamia, "we have found buildings of a sort hitherto unknown. Prominent at street corners are little chapels of the lesser gods, who had no place in the great State temples. Unlike the chapels inside houses (exemplified in our number for February 7), they were open for public worship, but they are too small to be compared to the modern church; rather they resemble the little one-roomed shrines by an Italian roadside; and, like those, they harbour no treasures of art, but crude effigies which appeal to and can be afforded by a simple folk. The first example unearthed was wonderfully well preserved (Fig. 4). A flight of brick steps led from the street into a paved room 18 ft. square; on the



FIG. 2. EVIDENCE OF FEMININE FASHIONS IN VOGUE AT UR ABOUT 2000 B.C.: A TERRA-COTTA RELIEF FOUND IN THE RUINS OF A HOUSE, BUT PERHAPS BELONGING TO A WAYSIDE CHAPEL.



FIG. 1. ONE OF THE SYMBOLIC HEADS, MOUNTED ON STAFFS, THAT FLANKED THE CULT FIGURES IN WAYSIDE SHRINES AT UR: A FINELY-CARVED RAM'S HEAD IN BLACK STEATITE, RELIC OF A HIGHER ART AT AN EARLIER PERIOD.

left was a box-like compartment containing humble votive offerings—a clay model of a chariot, clay beds, and stone heads of clubs carried by men when travelling, suitable dedications to a deity who safeguarded people on desert tracks; one was inscribed with the name of the goddess, Pa-Sag. Facing the entrance was the altar, and behind it the door to the sanctuary. The packed earth kept the imprint of the actual door, whose substance had long since perished, and we could photograph its wooden frame and panels of reed (Fig. 5.) In a niche in the back of the sanctuary, on a low pedestal of whitewashed mud, stood the cult statue, a squat limestone figure with inlaid eyes of lapis-lazuli and shell. It was squat because, in 1910 B.C., when the walls fell and buried it, it was already an antique; it had been broken in half and the feet chipped away, and a conservative people had mended it with bitumen. In a corner were some clay tablets, records of house property from which, presumably, the shrine drew revenues. In the main chamber a second statue was lying broken on the floor. Outside, close to the street door, was a terra-cotta relief, 2 ft. high, representing a bull-legged demon, such as guard an entry. Another terra-cotta relief (Fig. 2), somewhat similar in style, found not in position but in the ruins of a house, may also have come from such a shrine. The Pa-Sag chapel stood where five roads met; one of the other corners was occupied by a smaller chapel; and here again the

NEW LIGHT ON POPULAR RELIGION NEARLY 4000 YEARS AGO.

cult statue of white limestone was discovered, a very clumsy figure of a seated goddess (Fig. 3). Further up the street was a third chapel. The sanctuary had been plundered, but on the floor lay a stone carving strikingly different in quality from the rest—a ram's head cut in dark steatite (Fig. 1)—one of the symbolic heads which, mounted on staffs, were set up on either side of the cult figure. Certainly it was a legacy from a period when art was at a higher level. For the study of popular religion these chapels are a new and most important document. Faint and scattered traces show that the white limestone statues were originally painted in bright colours, and the walls were probably by no means bare. There were no sheets of gold, as in State temples, but in their humble degree the chapels may have been quite gay little places."



FIG. 3. THE TYPE OF IMAGE (ORIGINALLY COLOURED) IN WAYSIDE SHRINES AT UR: THE CULT STATUE OF WHITE LIMESTONE FROM THE SECOND CHAPEL, "A VERY CLUMSY FIGURE OF A SEATED GODDESS."



FIG. 4. AN ANCIENT MESOPOTAMIAN COUNTERPART OF THE LITTLE ONE-ROOMED ROADSIDE SHRINES OF CHRISTIAN ITALY: A STREET-CORNER CHAPEL OF THE GODDESS PA-SAG, "PROTECTOR OF DESERT PATHS."

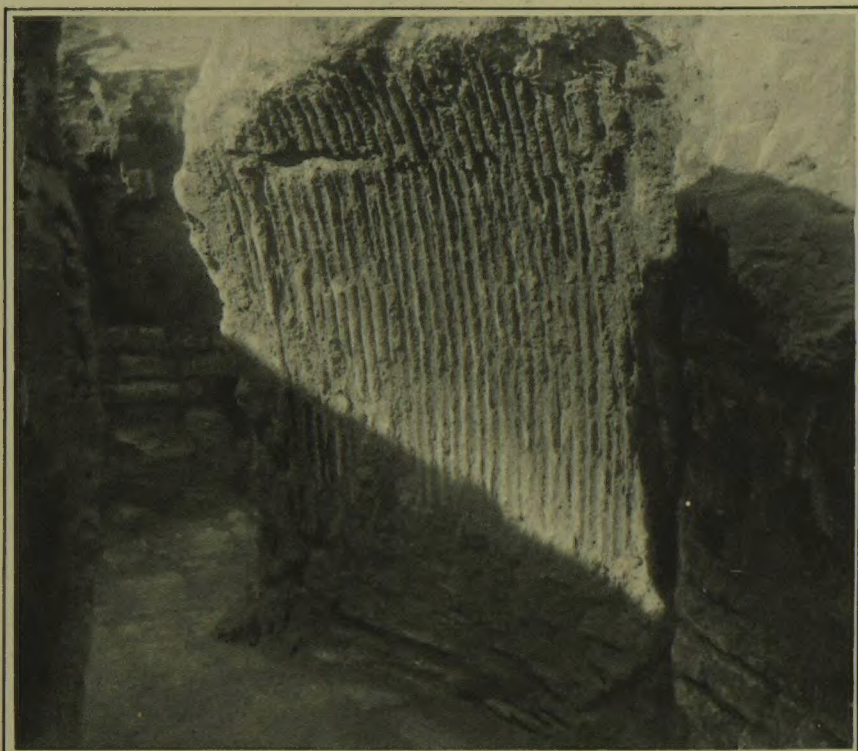


FIG. 5. AN IMPRESSION ON THE PACKED EARTH (STILL PRESERVED AFTER SO MANY CENTURIES) OF THE WOODEN FRAME AND REED PANEL OF THE DOOR; THE DOORWAY TO THE PA-SAG SANCTUARY (SEEN IN BACKGROUND OF FIG. 4).

RECOLLECTIONS OF A SUPER TRAPPER.

BEING AN APPRECIATION OF
"CATCHING WILD BEASTS ALIVE": By JOSEPH DELMONT.*

(PUBLISHED BY HUTCHINSON.)

IT is possible, I suppose, to be fond of animals and at the same time fond of killing them. An English king, who was also a great sportsman, loved the red deer (we are told) as if he had been their father. The cynical might interpret this remark to mean he did not love them very much; but I think they would be wrong. The chronicler was probably a simple, unironical man, who understood human nature and saw nothing illogical in killing the thing you love. Most people, I imagine, keep their instincts in water-tight compartments, untroubled by the reflection that they contradict each other.

Moreover, the idea that wild beasts are dangerous and the natural enemy of man dies hard. I am not competent to say how much truth there is in it; I can only say that most of the books on the subject of big game that I have read recently take the opposite view. I always imagined that the lion, the grizzly bear, and the gorilla would tear you to pieces as soon as look at you; but those who have studied them give a different account of their dispositions. It may be that since the war our standard of ferocity and blood-thirstiness has gone up; a lion seems harmless compared with a man armed with a machine-gun or even with a bayonet. I dare say that all the wild animals of Africa taken together are less of a menace to human life than the gangsters of Chicago. Certainly that is the impression one gets from reading their respective biographies—an impression that Mr. Joseph Delmont's reminiscences of his adventures as trapper and big-game hunter only

"Many a sportsman has been induced to follow this cry in order to help the 'child' in distress, and found himself suddenly face to face with an Indian bear, which often attacks at once.

"On the other hand, I have on several occasions had

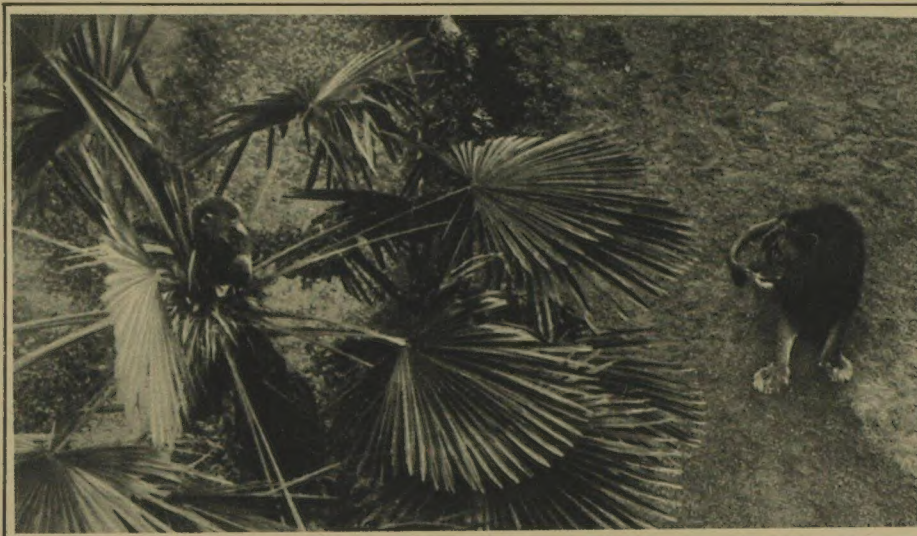
discouraging, that is, to those who believe one ought to help lame dogs over stiles. Mr. Delmont decided to trap the lioness, and use her as a decoy for the lion. The plan succeeded perfectly. The lioness was too weak to make much resistance; the lion too fond of the lioness to exercise his native caution. Next day, the cubs who had been whining round the cages containing their parents were also captured, and "I was able to begin an examination of the lioness's wound. The sick animal was bound; a strong rope being attached to each paw and all four legs pegged down. The animal lay defenceless, with limbs outstretched. A long thick pole was laid over its neck and held down by two men at each end."

Mr. Delmont proceeded to treat the wound. It was a very bad one, inflicted either by a buffalo or a rhinoceros; but it rapidly got well. Now comes the sad part of the tale. The lion, who had nursed his spouse so devotedly while she was ill, when she was recovered would have nothing more to do with her. Nor would she herself pay any attention to her cubs; if Mr. Delmont brought one to the cage, she spat at it. His kindly intervention had completely wrecked the lion's family life. Possibly, Mr. Delmont thinks, the male was annoyed because his mate had allowed herself to be cured by the great enemy, Man.

The story of the sick lioness is only one of countless animal anecdotes with which Mr. Delmont brightens his pages. They are, I think, the most attractive feature of his book; the individual captures, though startling enough at first, after a time begin to seem too much alike. Mr. Delmont's (or his translator's) literary manner is designed to take the reader's interest by storm. It does not always succeed; one's attention quails before a bombardment of paragraphs sometimes only a sentence long and a continual and rather irritating use of the historic present. Many of the facts Mr. Delmont has to tell are so remarkable in themselves that they do not need dressing up. "The place was alive with poisonous snakes, and everyone was on his guard. The natives of that district make use of a peculiar means of defence. They breed a kind of wild boar and drive those beasts in front of them through snake-infested regions. The boar runs along in front of the drivers with its snout to the ground and suddenly throws its head up. This is a sign that it has been bitten. Then the native catches the reptile, whose poisonous fangs are empty, and disposes of it. The boars are partly immune from snake poison. If they have been bitten, they do not eat for a few days, get a high temperature, and lie about listlessly. I have noticed, however, that the animals sometimes suffer from all the symptoms of poisoning shortly after a snake-bite."

Mr. Delmont is a man of catholic tastes; he made friends with all sorts and conditions of animals. One of the oddest of his companions was a bat—a kalong, one of the largest members of the species. It was extremely affectionate, and "if I left it longer than it liked, it would scold me when I arrived; but soon quietened down and nuzzled against me gratefully, talked to me, and refused to leave me until it had eaten the tit-bit I had brought with me." Mr. Delmont grew so attached to the kalong that he decided to let it go free. Away it flew; but when Mr. Delmont was asleep in bed he became aware of a strange commotion. "The kalong had torn

[Continued on page 488.]



A VERY REMARKABLE PHOTOGRAPHIC RECORD: A LION EYING A TERROR-STRICKEN BABOON IN A PALM TREE.

Reproduced from "Catching Wild Beasts Alive"; by Courtesy of the Publishers, Messrs. Hutchinson and Co.



A FORMIDABLE BEAST OF A TYPE SUCCESSFULLY TRAPPED IN PITS BY MR. DELMONT: A HIPPOPOTAMUS FEEDING.

In spite of a reputation for stupidity, the hippopotamus has many cunning wiles and is exceedingly clever at concealing itself. Among its aides are ox-pecker birds, which feed on its back, ridding its hide of irksome vermin and warning the great beast of approaching enemies.

Photograph by Topical Press. Reproduced from "Catching Wild Beasts Alive."

serve to intensify. "It is less perilous" (he says) "to roam through regions infested by all kinds of dangerous beasts (so called) than to cross the Potsdamer Platz, the streets in the vicinity of the Gedächtniskirche, Piccadilly Circus in London, or the great boulevards in Paris."

He admits, however, that dangerous creatures do exist; and the most dangerous of all "in the jungle, forest, steppes, savannah, or prairie is the mosquito"—a strange conclusion to arrive at, seeing that the mosquito's name has become a symbol of trivial irritation! Deadly or not, the mosquito is an ignoble creature, with little more appeal to the imagination than the disease it carries. The romantically-minded reader will find more satisfaction in hearing accounts of the ferocity of the wild boar, the Indian bear, the solitary elephant, and the buffalo.

Let me say, in parenthesis, that Mr. Delmont regards "hermits"—that is, naturally gregarious animals that have taken to living alone—as being mentally diseased.

"One peculiarity of the Indian bear is that he avails himself of a cowardly trick to attract his victim. The animals living in the haunts of this creature are aware of this and do not fall into the trap, but men and dogs, as well as other animals which are not native to the district, allow themselves to be tricked by the howls of this creature, and involve themselves in awkward situations, the outcome of which may prove fatal.

"The expression 'howl' requires some explanation. The Indian bear knows how to make a whining noise that sounds like that of a small child which has lost its way and is crying for its mother.

hands. She was trying to turn her head towards the wound to lick it, but with a short moan let it fall back into the water. The lion then went up to wash the wound. He licked it completely clean, then hurried to the water and drank. It looked as though he wanted to wash the unpleasant taste out of his mouth. Then he lay down, but he did not sleep. His eyes carefully scanned the surroundings. For five days I continued my observation. Malaria, black-water fever, and dysentery were forgotten. . . ."

The lioness got worse. "She tried to reach the water, but was too weak and could not keep on her legs. Half-way there she collapsed. The lion stood by, at a loss what to do, wandering round her disconsolately. Finally he took her by the skin of the neck and dragged her in stages back to the lair. Once more he washed her wound."

The story had an ironical and discouraging end—



FROM THE BIG GAME HUNTER'S OWN VIEW-POINT: A RHINOCEROS BATHING; SHOWING HOW THE TWO HORNS ON THE NOSE TEND TO MASK THE MIDDLE OF THE FOREHEAD, WHICH IS THE BEST TARGET.

When a rhinoceros is standing facing the hunter, the two horns mask the middle of the forehead. In order to get a bullet into the brain, which is very small, it is necessary to hit the forehead exactly in the centre.

Photograph by Neville Kingston. Reproduced from "Catching Wild Beasts Alive."

*"Catching Wild Beasts Alive." By Joseph Delmont. (Hutchinson; 18s.)

PHOTOGRAPHING WILD BEASTS ALIVE: "SITTERS" IN BALI AND JAVA.



AN ELUSIVE ANIMAL OF NOCTURNAL HABITS, HITHERTO VERY RARELY PHOTOGRAPHED: A WILD OX OF JAVA (OR, BANTING) SEEN IN THE EARLY MORNING BEFORE HE ESCAPED TO THE SHELTER OF THE JUNGLE.



INCONGRUOUS VISITORS TO THE SEA-SHORE OF BALI: WILD PIG NOSING ABOUT AMONG LUMPS OF CORAL IN SEARCH OF A DRINK OF THE BRACKISH WATER WHICH COMES TO THE SURFACE NEAR THIS SPOT.

IN notes to his photographs, our correspondent says of the banting bulls of Java that, owing to their nocturnal habits and highly-developed sense of hearing, these elusive beasts are most difficult to snapshot: indeed, we feel fairly confident that the illustration we reproduce here is the first photograph of the animal to be published. The bull's shyness made it necessary that it should be taken in the early morning shortly after six o'clock; thus it comes that it shows a single bull out in the open before retiring into the shelter of the thick jungle. The Java bulls are jet-black, while the cows are fawn-coloured; but both sexes have the same distinctive white shanks and a

[Continued opposite.



CREATURES WHOSE MASSES-FORMATION FLIGHTS SUGGEST A STEAMER'S SMOKE: INSECT-EATING BATS—"THICK AS AUTUMNAL LEAVES . . . IN VALLOMBROSA"—PHOTOGRAPHED ROOSTING IN AN OLD LOFT IN BALI.

[Continued.] rump patch that is similar to the other species of banting which are to be found in the East. The sounder of wild pig in the second photograph are nosing about among the lumps of coral in search of a drink of the brackish water which seeps out of the ground at this particular spot. This photograph was taken in Bali. The third is an extraordinary flashlight photograph of insect-eating bats in an old loft. So numerous are these bats that, when they emerge from some daylight-roosting-place—as they do in their tens of thousands—they show up against the evening sky like a long, wavering drift of steamer-smoke. The little barking deer (or, muntjac)

[Continued below.



A REMARKABLE INSTANCE OF UNCONSCIOUS GROUPING, REMINISCENT OF A CHINESE NATURE PAINTING: A BARKING DEER (20 INCHES HIGH) AND A MONKEY.

[Continued.] which appears in our fourth photograph stands only some 20 inches high. Readers who have stayed at Himalayan hill-stations will, no doubt, have heard Indian relatives of this Malayan muntjac "barking" in their hoarse, resonant voices in the early morning and evening. At low tide, our correspondent informs us, numbers of brown monkeys may often be seen diligently searching certain portions of the seashore for such food as they are able to find, and sometimes



ANOTHER ODD VISITOR TO THE SEASIDE OF BALI: A BROWN MONKEY WADING UPRIGHT, WHILE HE SEARCHES THE SHORE FOR FOOD.



A SAMBAR (OR, MALAY STAG): A FINE PHOTOGRAPH OF THE ANIMAL IN BALI; WITH TWO MONKEYS (ONE BEHIND IT AND ONE IN FRONT).

they will even enter the water itself, for they appear to have no objection to getting themselves wet. Though this particular animal is standing up to get a better view of his surroundings, when moving from place to place these monkeys invariably walk on all fours. The sambar is a member of a well-known group with numerous representatives in most of the wooded or hilly districts of India and Ceylon, and in the Malay region.



THE UNICORN IN SIXTEENTH-CENTURY HERALDRY: AN EXAMPLE DRAWN FROM LEIGH'S "ACCESSION OF ARMORIE" (1591).

Sir Arnold Wilson said: "The reem, generally believed to be the prototype of the unicorn, has not hitherto been recorded so far south"; but later (in the "Times") quoted Sir Percy Cox as saying that "the word 'reem' has not hitherto been applied to the *Oryx beatrix*, but to the gazelle of the Arabian desert, *Gazella Marica*." An epistolary controversy ensued. Mr. Tracy Phillips wrote: "The heraldic unicorn seems to be independent of the Biblical conception. The Biblical unicorn appears to have been a synonym for strength and power, and more reconcilable with the rhinoceros. Rhinoceros horn is still in great demand in China as a detector of poisons. The mediæval legend that a unicorn could only be taken with the aid of a virgin is still current, in regard to the rhinoceros, in parts of the Congo."

TO the heraldists of ancient times the unicorn was the guardian of chastity and the symbol of strength. None could capture him by force, and he could out-distance the fastest horse. For the most part he lived in the arid desert or solitary on the top of a mountain. His native land was India. But later, when India became better known and no unicorns were found there, his domicile was transferred to Africa. Though he was fierce and accustomed to destroy all men at sight, he would never do harm to discreet maidens. They could approach him with impunity. And it was, indeed, only by the guile of such maidens that he could ever be ensnared, and so slain. For at the proximity of a virtuous damsel all his ferocity departed. His strident cries would cease immediately and give place to joyful whinnies. Approaching the maiden with peace in his heart, he would then lay his head in



THE UNICORN IN FOURTEENTH-CENTURY HERALDRY: FOUR HEADS IN THE ARMS OF SIR HARRY PRESTON—A FACSIMILE FROM THE "ARMORIAL DE GELRE" (ABOUT 1350).



AN ANIMAL WHICH MAY HAVE BEEN MISTAKEN FOR A "ONE-HORNED" CREATURE WHEN SEEN IN PROFILE, AND SO DESCRIBED BY CTESIUS, ARISTOTLE, AND PLINY: THE ARABIAN ORYX.

Writing to the "Times," Lord Belhaven and Stenton said: "I cannot agree with Sir Percy Cox and Sir Arnold Wilson, that *Gazella Marica* is the reem of the Bible. . . . The writer, who has shot many varieties of antelope in India and Africa, considers that none of them fills the bill as a likely prototype of the Biblical or heraldic unicorn better than the graceful Arabian oryx."

Photograph by Courtesy of Lord Belhaven and Stenton.

her lap and fall fast asleep. And thus he fell an easy victim to those who desired to encompass his destruction.

Belief in the actual existence of unicorns was still prevalent in the seventeenth century. In the natural history books of the time he is depicted clearly and

THE UNICORN—ITS ORIGINAL? ORYX, GAZELLE, OR RHINOCEROS?

By G. R. BELLEW, *Somerset Herald.*

described with no lack of detail. But Guillim, in his treatise of 1600, remarks that "some have made doubt whether there be such a beast or no." That this doubt may be dispelled, however, he adds: "But the great esteem of his horn in many places to be seen may take away that needless scruple." Indeed, the horns of unicorns were to be seen in many places. But, strangely enough, the animals themselves had never been brought to Europe. They were never exhibited at fairs, as were, for instance, tigers and lions.

Like ghosts, people heard tell of unicorns and read about them, but never themselves saw them. Not even the traders, who travelled to the ends of the earth, or the Crusaders of Christendom, who journeyed to the East, ever with their own eyes beheld more of them than the dust they raised as they fled behind the dunes, or, sometimes, their foot-prints in the sand. But of course, of those that were caught and slain in their native haunts by the guile of discreet maidens, the horns were most carefully preserved, and some were brought to Europe. For, on account of their rarity and the peculiar property which they possessed, they were eagerly sought after. They were capable of revealing instantly the presence of poison. Cups, therefore, and other vessels and instruments made of unicorn's horn were very highly prized, particularly by kings and princes. In addition, "ground unicorn's horn" was a powerful medicine against many ills.

The King of England had one, at Windsor Castle. There was another in the Abbey of Saint Denys, in Paris. "Some are plain, as that of Saint Mark's in Venice," writes Thomas Fuller, Perpetual Vicar of Saint Benet's, Cambridge (1630), "others wreathed about, which probably is the effect of age, those wreaths being but the wrinkles of most vivacious unicorns. The same may be said of the colour: white when newly taken from the head; yellow, like that lately in the Tower, of some hundred years' seniority; but whether or no it will soon turn black, as that of Plinie's description, let others decide." That they were held to be marvellously curious and of great value can be shown from the description of the Windsor Castle horn in the sixteenth century: "The horn of a unicorn of about eight spans and a half in length, valued at above £10,000," which, for those days, was a very great deal of money. Those instruments and cups and horns entire, however, that have from time to time been submitted to competent experts, have, alas! proved disappointing to their owners. The instruments may be of any kind of horn; the cups are usually of rhinoceros horn; while such a horn entire as that which used to be at Windsor Castle, and which seems recently to have been in King Edward VII.'s collection at Buckingham Palace, would appear to be nothing more romantic than the long ivory tusk of that ugly Scandinavian cetacean, the narwhal of the Arctic seas.

Heraldry knows the unicorn as an animal having the head, mane, and body of a horse, the legs and feet of an antelope, and the tail of a lion (sometimes, but rarely, of a horse). To his head is added the long spiral horn, and, usually, the beard of a goat. Though a one-horned Indian wild-ass is described by Ctesias (c. 390 B.C.), and similar animals by subsequent writers, it is improbable that the true heraldic unicorn, as seen to-day, was ever depicted as an emblem, or in any other manner, prior to the beginning of heraldry (c. A.D. 1150). Unlike, for example, the griffin, whose form appears frequently in the art of ancient civilisations, the unicorn in his present form seems to be a product of later mediæval heraldry.

To-day the unicorn is very familiar as a Supporter to the Royal Arms of England. This particular unicorn came from Scotland. At the accession of James I. and the union of the crowns of England and Scotland in 1603, he was incorporated in the Arms of King James as one of his Supporters. For the Supporters of the King of Scotland were at that date two unicorns, whereas those of the Tudors had been a lion and a dragon (the dragon of Wales). As early as 1480 this unicorn appears on gold coins of James III. of Scotland as a Supporter to his Arms. Whence the beast came previously can only be surmised. It is said that the Beauforts, Dukes of Somerset, had a unicorn for their badge, and that, when Joan Beaufort married James I. of Scotland, in 1423-4, she took with her her unicorn cognisance.

The unicorn of the Old Testament seems to owe its existence there to the interpretation of the Hebrew word *R'em*. In the Septuagint (? c. 250 B.C.) it is translated "monoceros" ("one-horned"); in the Vulgate (A.D. fourth century) "unicornis" or rhinoceros; the Authorised Version has "unicorn," and the Revised Version "wild-ox." "His horns are like the horns of unicorns" (Deut. 33, 17), would suggest two horns. It seems possible that "wild-oxen" would be the more acceptable and accurate translation. In the same way: "He hath as it were the strength of an unicorn" (Num. 24, 8), would seem possibly to indicate that *R'em* could have been equally well translated "wild-ox" or "rhinoceros." There seems really nothing in the original Hebrew word *R'em* to suggest that the animal meant was a single-horned creature. From this consideration it might be contended, perhaps, that the word "unicorn" crept into the text of the Authorised Version erroneously.

When the Septuagint was translated from the Hebrew

into the Greek, the translators used the word "monoceros" ("one-horned") to interpret the Hebrew word *R'em*, because the beast called the *R'em*, or reem, or wild-ox, or oryx, was then considered to have but one horn. At the same time a fearful curse was laid upon anyone who dared to alter one word of the original text. Therefore, when the Septuagint was rendered into the Latin (the Vulgate), "monoceros" was faithfully translated into "unicornis." Thus the monks of old, and the naturalists and heraldists of later mediæval times, finding "unicorn" written in the Bible, accepted for a fact beyond all possible doubt that the beast in reality existed; for to doubt the Bible was not only sinful, but dangerous.

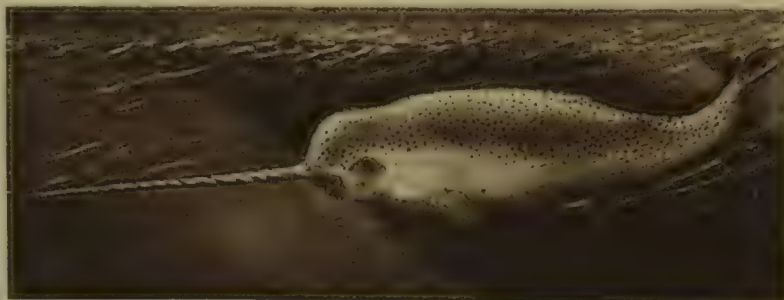
The first writer to mention a one-horned beast appears to be Ctesias (c. 390 B.C.). He mentions a one-horned wild-ass. Then Aristotle (384-322 B.C.) describes a one-horned oryx; Strabo (d. A.D. 25) tells of a wondrous one-horned horse; and Pliny (A.D. 23-79) describes a one-horned Indian ox. Probably these ancient naturalists often obtained their information second-hand, if they did not, indeed, quote from each other. This animal, which one calls "ass," another "horse," and another "ox," is surely one and the same beast; namely, Aristotle's oryx.



THE UNICORN RAMPANT: A HERALDIC TYPE.

And why one horn? The oryx (*Oryx Beisa*), called also "reem" and "wild-ox" by naturalists of to-day, has two long straight horns. When running, he holds his head in such a way that his horns, which normally slope, are almost vertical. Those who saw him in ancient times running in the distance or in silhouette might easily mistake his two horns for one, because, viewed from the side, they look as one, even close at hand. Thus the old naturalists wrote of the one-horned wild-ox, the one-horned wild-ass, and the one-horned horse, which was probably the two-horned oryx.

The legendary qualities of the unicorn were derived partly from imagination, partly from the oryx, and partly



THE REAL SOURCE OF THE LONG "UNICORN HORNS" ONCE TREASURED BY ROYAL AND OTHER OWNERS: THE NARWHAL.

from the Indian rhinoceros. He had, says John Bossewell in 1574, "an horne in hys noethrille: and differeth but in that one parte from the Unicorn." When the earliest heraldists wished to depict a unicorn they must have been puzzled, for they knew of no picture of him. So they had to draw on their imaginations. They visualised and depicted an animal that seemed to fulfil the ancient descriptions. And that which they drew was the beast we know to-day as the unicorn of heraldry.

KAISER WILHELM II. IN HIS DUTCH "ELBA": LIFE AT DOORN.



"BY NO MEANS INDIFFERENT TO THE HAPPENINGS OF THE PRESENT POLITICAL WORLD": THE EX-KAISER—A GREAT READER—IN HIS STUDY.



"HIS CHIEF OCCUPATION IS IN THE GROUNDS OF HIS CASTLE": THE EX-KAISER INTERESTED IN THE SAWING OF A TREE-TRUNK.



"HE LOOKS AFTER HIS GROUNDS LIKE A GOOD GARDENER": THE EX-KAISER IN HIS EXTENSIVE AND WELL-WOODED PARK.

Continued.]

the "Empress" Hermine, the ex-Kaiser's wife, is busy answering the enormous mail which reaches Doorn every day from all parts of the world. At half-past twelve dinner is served, at which the family and the doctor are present. It must be emphasised that the "Empress" is great on simplicity, not only with regard to food, but with regard to life in general. The remainder of the day the ex-Kaiser spends mostly in the open air, until supper at seven o'clock. It can be understood, therefore, that there is a certain monotony about the life, with the exception of some days, such as his birthday and other festivities. On these occasions Dutch Society is invited, and invitations are nearly always accepted; officers appearing in uniform. The Kaiser is unable to visit the theatre, but he has interesting films shown in his private kinema. As we have already



THE EX-KAISER'S SECOND WIFE: THE "EMPRESS" HERMINE (CENTRE), WITH HER CHILDREN BY HER FIRST HUSBAND (JOHN GEORGE, PRINCE OF SCHÖNAICH-CAROLATH).

DR. Otto Herbert Schweighoffer, of Berlin, writes: "Wilhelm II., the ex-Kaiser, still holds the stage as an arresting figure. Though his political career is over, as far as one can foretell, the later phase of his life, at Doorn, is by no means uninteresting. As with all royal personages, there are many rumours concerning him which are quite without foundation. Since his internment he has led a very quiet life, but he is by no means indifferent to the happenings of the present political world. He reads an enormous amount of papers and books of every kind. His chief occupation, however, is in the grounds of his castle, which has an extensive park. The situation of Doorn is lovely; it is less a village than a luxury resort, which consists mostly of large villas lying in their own fine grounds. All around are woods, with broad avenues and streams. Consequently there is nothing to complain about in the character of the scenery and surroundings. The Kaiser looks after his grounds like a good gardener. He is particularly fond of the rose garden and the large rhododendron plantations. All this requires a good deal of work, and leaves him but little time for excursions, which would anyhow not be allowed him beyond a certain distance, after which he would be out of bounds. His day is usually as follows. Every morning, punctually at nine, prayers take place, which he reads himself. Before this, however, if the weather is at all possible, he likes to take a long walk in his grounds. Afterwards he gardens, with his medical attendant, Dr. Hübner, and Count Hamilton, who also helps him. Meanwhile,

[Continued above.]



"DESPITE HIS AGE (73) HE GIVES AN IMPRESSION OF HEALTH AND FRESHNESS, AND HOLDS HIMSELF ERECT": THE EX-KAISER WILHELM II. AS HE IS TO-DAY.

mentioned, Kaiser Wilhelm is still very much interested in politics. He reads many papers and books, and quite recently, for example, he read the famous Bülow Memoirs, in which he is not altogether kindly treated, but he said he did not care, as he was above such things. That is certainly the most sensible attitude for him to adopt. In spite of his age (seventy-three) he gives a great impression of health and freshness, and holds himself erect. Both he and his wife are always friendly and ever willing to converse. The "Empress" Hermine is very charitable, and does a great deal of good in a quiet way. She is also the founder of the Hermine-Hilfswerk. She is a first-rate housewife and mother. Her children (by her first husband) are plainly and severely brought up, and everything is done for their education. She makes an excellent wife, and the relations between her and her husband are admirable. Their family life can be called a very happy one without any exaggeration. She is especially careful of the Kaiser's health during the winter months, when he suffers considerably from the dampness of the climate. In the castle itself only the Kaiser and his wife reside. His officials as well as relatives occupy the 'Orangery' near the castle. There dwells his twenty-year-old step-daughter, Princess Carmo; and the ex-Crown Prince stays there whenever he comes on a visit. The room of the late Empress Augusta Victoria, which is in the castle, has remained quite untouched as it was during her lifetime. Here there is evidence of what a noble woman the late Empress was."

INDIAN *PURDAH* SEGREGATION: WOMEN SCREENED AT A MOSQUE.



MOSLEM WOMEN IN A *PURDAH* ENCLOSURE (FOREGROUND) SEPARATED FROM MEN WORSHIPPERS BY A PARTITION :
SEGREGATION OF THE SEXES AT THE JUMA MUSJID IN DELHI.

The importance of the *purdah* system, as practised among the Moslems of India, is strikingly illustrated in this photograph, taken not long ago during a religious ceremony at the Juma Musjid in Delhi. It shows, in the foreground, viewed from above, the scene inside the *purdah* enclosure, where the women are separated by a screen from the concourse of men beyond, assembled in front of the vast mosque. In this enclosure the Moslem women of Delhi gather on Fridays for prayer. The photographer states that he took the

picture openly, and that on the surrounding walls (as seen in the upper background) were hundreds of men worshippers, for whom there was no other accommodation available, but that the segregation of the women was strictly observed. A Moslem woman visiting the mosque is described as wearing a robe called a *burkha*, covering her completely, with small apertures over the face for air and sight. This segregation of the sexes may be contrasted with the very different segregation, in a German prison, illustrated opposite.

GERMAN PRISON SEGREGATION: CONVICTS IN "CUBICLES" AT A CONCERT.



A PRISON CONCERT HALL WITH ROWS OF SEATS PARTITIONED LIKE OLD-FASHIONED CHURCH PEWS: AN AUDIENCE OF "SEGREGATED" CONVICTS IN A GAOL NEAR BERLIN.

Segregation of criminals, of course, is a very different matter from the segregation of the sexes practised among the Moslems in religious and social life, as exemplified in the illustration on the opposite page. There is a difference of motive as well as a difference of method on such occasions as that shown in the above photograph, which presents a striking contrast to the gathering of Indian Moslem women in the *purdah* enclosure at a Delhi mosque. Here, on the other hand, we see an audience of men convicts assembled in the large

entertainment hall of a German gaol. Between the rows of seats are high partitions, like the sides of old church pews, and each man sits in a kind of cubicle, divided from his neighbours by substantial "arms." In this form of segregation the object is, naturally, to prevent any chance of mass movements or communications liable to lead to disturbance or insurrection. The particular occasion illustrated is a concert given by the "Stern" orchestra, conducted by Arthur Marquard, in the prison at Tegel, near Berlin.

BOOKS OF THE DAY.

IF I had been asked to think of a fancy title for a book of travel about India, I might perhaps have suggested something like "The Land of Political Conversation," or "The Triangular Land of the Round Table," or "The Land of a Thousand-and-One Gods," or simply "The Land of Compromise." All such ideas would be based merely on vague knowledge derived from the newspapers and the atlas. Not having set foot on the "coral strand," I could never have devised the picturesque title of a book now open before me, namely, "INDIA: LAND OF THE BLACK PAGODA." By Lowell Thomas. Author of "With Lawrence in Arabia." With sixty-four illustrations from photographs by H. A. Chase, F.R.G.S., and the author (Hutchinson; 78s.).

As one of the most "colourful" of American descriptive writers, Mr. Thomas found in the Indian scene a subject made to his hand. "Here, I realised" (he writes), "was by far the most fascinating of the many countries I had visited. . . . I had found Australia and New Zealand fascinating, Africa full of thrills and surprises, and the Far East absorbingly interesting. But India towers as far above them as the Himalayas tower above the Alps. As a spectacle there is nothing like it. . . . India is a land of splendour and magnificence far, far surpassing anything to be found in either Europe or America—and at the same time it is also a land of squalor and misery so terrible that the mere memory of it still makes me shudder. I had thought of India as a country one could see, and be satisfied to come away from, in a month or two. But instead of two months I stayed for two years. Even then I was not content."

Naturally the reader will first ask: What and where is the Black Pagoda, and why is it accorded such emblematic importance? Briefly, it is an ancient and now deserted Hindu shrine, the Temple of the Sun at Kanarak, "dedicated to the worship of Krishna." The external sculptures of the temple, I regret to learn, are of such a character that an Englishman does not take his wife to see them. In the words of a poem by Laurence Hope, they represent—

Strange, weird things that
no man may say,
Things Humanity hides
away.

For beauty of architecture, however, this somewhat embarrassing edifice has high claims. The Director-General of Archaeology for India, Sir John Marshall (an eminent contributor to *The Illustrated London News*), is quoted as saying: "There is no monument of Hinduism . . . at once so stupendous and so perfectly proportioned as the Black Pagoda." Mr. Lowell Thomas says in his account of it: "And this is religion! That exclamation goes for all of India. In a sense, the Black Pagoda stands a symbol for all of India, a symbol of its mystery, of its impenetrability to the Western eye. . . . A journey through India is for the Westerner one long pilgrimage among incomprehensibles, and at the uttermost pinnacle of bafflement comes the Black Pagoda. Nothing will bewilder you more in that bewildering land than the constant mingling of lofty religion and what to us is debasing sensuality." The author cannot be accused of having shirked the duty of describing the Black Pagoda (in general terms), but, curiously enough, I cannot find that he mentions why it is called "black." Is it built of jet?

The reader will next want to know, probably, what Mr. Lowell Thomas thinks of India's political future. On this point, while candidly critical of Anglo-Indian bureaucracy, he is on the whole reassuring. "Is Britain losing India?" he asks. "Will the big new Parliament House that the British have recently built crumble down in a century or so, to the dust of the forgotten Delhis? We would hazard an answer. The British will not lose India . . . because their rule has been a success, taking it by and large. The secret of that success is simply that they do not live in India. They are not debauched by the climate, like the old Aryans and Moghuls. It is the steamship lines and transports, carrying tired bureaucrats to their English homes and bringing bright, buoyant administrators back again to their bureaux, that are holding India for the British."

Discussing questions of more immediate moment, Mr. Thomas goes on to say, in the "peroration" of his book: "There is no doubt that the British are now in the act of giving India independence. But India can never be independent of the West, nor will she want to be. . . . With this help, moral and material" (the author concludes) "India may one day rise to the proud birthright of her Aryan stock, so that the two streams of civilisation that parted in the childhood of the world on the borders of the Mediterranean, one to form the European and the other to form the Indian culture, may unite in their common ancestry again, to build up a great nation of the Eastern world—India a nation in fact, not in fancy."

Another fanciful title for a new volume of Indian travel takes the form of "PERFUMED TIGERS." Adventures in the Land of the Maharajahs. By Maurice Dekobra. Translated by Metcalfe Wood. With twenty illustrations (Cassell; 70s. 6d.). I have not discovered any explanation of this title, but the author seems fond of animal analogies. Regarding East and West, he is of Kipling's opinion that "never the twain shall meet." Enlarging on the age-old social, moral, and religious barriers that prevent such union, he writes: "When one quotes a case of deep friendship, of perfect understanding, of intimate harmony between a Hindu and a European, I involuntarily think of those photographs published in magazines in which one sees a dog and a cat living happily together, or an alligator fraternising with a gazelle." Summing-up his general impressions of India, he says: "I started out

assures peace and social order all around me. And when the Pathans and my brother Hindus kill one another on account of some mad rumours, I should be pleased to see the English soldiers—those tyrants!—restore calm, stop the flow of blood, and bring reason to all the hot-heads."

Earlier days in India—that is, in the early part of the present century—are recalled in the entertaining reminiscences of a distinguished Army doctor, namely, "SCALPEL, SWORD AND STRETCHER." Forty Years of Work and Play. By Colonel Robert J. Blackham, formerly Hon. Surgeon to the Viceroy of India and D.D.M.S. Ninth Army Corps in France. Illustrated (Sampson Low; 12s. 6d.). The author's long career began with youthful experiences in Ireland, and includes active service in France and Italy during the Great War and afterwards in the Murmansk campaign in Northern Russia. His life in India, however, claiming ten out of the twenty chapters, is at the moment the chief point of interest. At first he was stationed on the Afghan frontier, and he gives an amusing account of duty and sport at Peshawar. Later, he did much to extend the work of the St. John's Ambulance Brigade in India, and was Military Commandant of the Brigade's Camp at Delhi at the Coronation Durbar in 1911. On that occasion and in the following year he witnessed two dramatic incidents. The first was the fire at an adjacent tent during an Investiture. "The King-Emperor" (we read) "went on dubbing Knights with his sword as if nothing had happened. . . . Their Majesties' personal bravery on this occasion prevented panic."

The other event was the outrage during the Viceregal procession of Dec. 23, 1912. "I was stationed," writes Colonel Blackham, "within a few yards of the spot when a bomb was thrown at the Viceroy's elephant. . . . The infernal machine had struck the back of the beautiful silver-covered howdah in which Lord and Lady Hardinge were seated. One of the servants standing behind the Viceroy had been disembowelled and the other wounded. Lord Hardinge was very severely injured, but Lady Hardinge had escaped. . . . Fortunately the elephant had not heard the explosion. Sir James Roberts, Surgeon to the Viceroy, and the writer dressed the wound in the howdah. It was not, however, possible to get the elephant to kneel, so that we had to get the Viceroy down from the howdah by standing on boxes brought from neighbouring shops."

To strike a more cheerful note, I cannot resist retailing, from Colonel Blackham's concluding chapter on "The Horrors of Peace," some extracts from letters written by Army pensioners or their relatives to the Medical Board with which he was connected. "Sir,—you have changed my left leg into my right arm; will it make any difference to my allowance?" "Sir,—in accordance with instructions at the Klink (Clinic) I have had fever and ague enclosed in an envelope." "Sir,—any further inflammation you can give me about my bad leg would be deprecated." "Sir,—you ask me if I was born in Wedlock; no, I was born in Kentish Town." Even a Medical Board, it seems, has its lighter side.

Three other notable books of kindred interest are: "ON THE FRONTIER AND BEYOND." By Lieut.-Colonel Sir Frederick O'Connor. Illustrated (Murray; 15s.); "THAKORE SAHIB SHRI SIR DAULAT SINGH OF LIMBDI, KATHIAWAR." A Biography. By Elizabeth Sharpe. Illustrated (Murray; 7s. 6d.); and "CONFLICT." Angora to Afghanistan. By Rosita Forbes. Illustrated (Cassell; 15s.). This last takes us through Anatolia and Persia. Of these books more anon. For the present they must lie on the reviewer's "round table," awaiting further inquiry into essential details before a resumption of the conference.

C. E. B.



A ROMAN MILITARY STATION, ON HADRIAN'S WALL WHOSE DETAILS HAVE JUST BEEN FURTHER REVEALED BY AIR PHOTOGRAPHY DURING AN R.A.F. SURVEY: FORT BORCOVICUS (OR BORCOVICIUM)—A "RECONSTRUCTION" OF ITS ASPECT IN ROMAN TIMES, SOME 1600 YEARS AGO.

On the opposite page we illustrate some of the valuable new details of Hadrian's Wall recently revealed by air photographs taken during a Royal Air Force survey. One in particular discloses for the first time the full plan and extent of the civil township adjoining the fort of Borcovicus (also called Borcovicum), now known by the name of Housesteads. The above illustration is a reconstruction drawing, founded on accurate archaeological data, to show the aspect of this fort as it was during the Roman occupation. The drawing originally appeared, at the time of the outcry against quarrying operations near the Wall, in our issue of April 26, 1930, where it was accompanied by a full explanation and a key-plan to the various buildings shown.—[From the Drawing by A. Forestier.]

with the idea that the antagonism between the West and East was not so irreconcilable that an understanding could not be brought about by mutual goodwill. I leave India, on the contrary, with the conviction that the Isthmus of Suez separates inexorably two incompatible civilisations, two communities, as different one from the other as the animal kingdom is from the vegetable."

In turning to this volume from the work of Mr. Lowell Thomas—like rich in living interest—I am conscious of a distinct change of style and mentality, the more striking since both writers visited India with the same object—"for to admire, and for to see." It is a change from American exuberance to French incisiveness—for, though we are not told from what original the book was translated, its country of origin soon becomes apparent. In a chapter on India's capital, humorously entitled "The Guardians of the Gasometer"—that being the local nickname of the circular Council House at New Delhi—M. Dekobra gives an imaginary talk with an Indian M.P. "I have come to India" (he declares) "of my own free will and not with any idea of propaganda. I assure you, Mr. Legislator, that I do not come to put up a defence of Great Britain. . . . But, if I were a citizen of a country where filth, ignorance, and religious zeal were the causes of epidemics which kill, every year, millions of individuals, of a country where men were bestial enough to produce children like machines, without thinking for an instant of the practical means of nourishing them, I should not ask anything better than to be, not the slave, but under the rule of a civilised race who vaccinates me against plague and cholera, who brings water near my village, and who

NEW DETAILS OF HADRIAN'S WALL REVEALED BY AIR PHOTOGRAPHY.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



THE COMPLETE PLAN OF THE ROMAN TOWNSHIP ADJOINING THE FORT OF BORCOVICUS (MODERN HOUSESTEADS) ON HADRIAN'S WALL MAPPED FROM THE AIR WITH A CLEARNESS OF DETAIL NEVER HITHERTO OBTAINED ON THE GROUND: AN R.A.F. SURVEY PHOTOGRAPH SHOWING FOR THE FIRST TIME, IN ITS FULL DIMENSIONS, THE LARGE AREA OF CIVIL SETTLEMENT. (SEE ILLUSTRATION ON OPPOSITE PAGE.)

THE extraordinary value of air photography as an aid to archaeological exploration, by revealing on ancient sites details invisible from the ground, has lately been demonstrated again by the results of an aerial survey of Hadrian's Wall carried out by the Royal Air Force as a part of its regular training. These photographs have not only provided an excellent survey of most of the Wall, which will help to determine in what sections further research should be made, but have disclosed many details hitherto unknown. Four temporary Roman camps have thus been revealed between Wallsend and Gilsland. Another photograph (the upper one on this page) has added new facts concerning one of the most important sites along the line of the Wall—the Roman fort of Borcovicus (or Borcovicium), now known as Housesteads. The ramparts and other parts of this fort have long been cleared, and it was known that a large civil settlement had existed outside. The R.A.F. photograph now gives a complete view of the fort and the settlement, showing the extent of the latter and its regular plan in greater detail than ever before. It has never been possible hitherto to obtain so good an idea of its size. That it was larger than the fort was already known, but the new aerial photograph affords surprising evidence as to how much larger it was. This bird's-eye view of Borcovicus is especially interesting from the fact that the fort and much of its surroundings recently became national property, as a gift from



AERIAL PHOTOGRAPHY AS AN ALLY OF ARCHÆOLOGY: ONE OF THE R.A.F. SURVEY PHOTOGRAPHS OF HADRIAN'S WALL, TAKEN DURING A COURSE OF REGULAR TRAINING, WHICH HAVE DISCLOSED MANY NEW DETAILS—A SECTION REVEALING INDICATIONS OF EARTHWORKS SOUTH OF DOWN HILL, AND A BEND IN THE VALLUM MADE AS THOUGH TO AVOID SOME ROMAN WORK HITHERTO UNKNOWN.

Mr. John Maurice Clayton. A reconstruction drawing of the fort as it appeared in Roman days is given on page 462 of this number. The lower photograph above gives a particularly good view of the earthworks at Down Hill, where the vallum bends as though to avoid a Roman work not yet discovered. In the R.A.F. survey of the Wall hundreds of air photographs were taken, and other sections on which they throw new light include the stations known as Cilurnum (Chesters), Procolitia, Hunnum, and Corstopitum.

THE WORLD OF SCIENCE.

THE GROUND HORNBILL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I FELT that great good fortune was mine the other day when the opportunity presented itself of carefully examining that extraordinary bird, the ground hornbill (*Bucorvus abyssinicus*), "in the flesh." It is, indeed, a remarkable bird, and in many ways: it is one of a very

horny "hood," or casque, which is open in front. This really is a most singular fact, and one impossible to account for. Why should it be more widely open in the North African species (Fig. 2), and why should this hood in this species be ridged, as is shown in the adjoining photograph? In this species, as the photograph shows, the open mouth of the casque forms a sort of cave, with a smooth, black floor.

Excrescences on the ridge of the base of the beak are characteristic of the hornbills, though they are not present in all the known species, and they assume a curious diversity in their size and shape. In the Malayan wreathed hornbill it forms no more than a series of transverse ridges; in the Homrai hornbill it forms a great saddle-shaped casque; in the rhinoceros hornbill it curves up in front, simulating, in a fanciful way, the horn of a rhinoceros—hence its name. But in each of these, and similar cases, the casque is entirely closed, and is formed of a thin layer of horn like the rest of the beak, covering an excessively delicate filigree-work of bone. It is purely an "ornamental" feature. But with the helmet hornbill of the Malay countries, matters are very different. Here (Fig. 3) we have a most astonishing state of affairs. For, as will be seen in the photograph, the front face of the casque is of extreme thickness, and has the density of ivory—so much so that it is in demand by Eastern artists, who carve brooches and other ornaments from it. In place of the excessively delicate filigree-work of bone usually underlying this casque we have here a system of massive bulwarks, whose function

would seem to be to resist the strain of heavy concussions. And this surmise is borne out by the "bruised" condition of the face of the sheath, which suggests that it is employed as a hammer, perhaps to smash open hard-shelled nuts.

How and when such a function came into existence we cannot even hazard a guess, for the extremely fragile character of the casque in other hornbills affords us no clue. We are equally unable to explain why there should be a casque at all. Besides the hornbills, such excrescences are very rare. On a minor scale they are found in some of the ducks and one of the storks. The great casque which surmounts the head of the cassowary has a totally different origin, for this is formed by an inflation of the septum of the nostrils and the forepart of the frontal bones of the skull.

Of the seventy-odd species of hornbills now recognised, this ornament is found only in a few, and these are among the largest members of the tribe, attaining to

inherent tendency to develop a large beak is shown by the fact that even in the smallest species, which do not exceed a pigeon in size, the beaks are relatively large. In these smaller members of the tribe we may see the "raw material," so to speak, out of which the huge and more resplendent species have been developed. It is worth noting that these fantastically ornamented beaks cannot be regarded as due to some mysterious factor in the environment, but must rather be interpreted as the outcome of some "inherent tendency" of growth. For the hornbills have a wide geographical distribution, since they are found not only in Africa, but also in India, whence they spread through the Malay countries into New Guinea, but none reach Australia.

To revert again to the ground hornbills. It is to be noted that, though they differ from all the other



1. A WEIRD BIRD WITH TWO CONSPICUOUS HEAD-ORNAMENTS: THE ABYSSINIAN GROUND HORNBILL; SHOWING THE CASQUE AND A LARGE MEMBRANOUS AREA OF GAILY-COLOURED SKIN ON THE THROAT.

Here it will be noted that a further "ornamental" feature, beside the casque, is presented by the large membranous area of gaily-coloured skin on the throat which is capable of being inflated with air during moments of excitement, such as when "courting." The enormous eyelashes (seen best in Fig. 2) are a feature not quite so extensively developed in any other bird.

remarkable group, all of which, with the single exception of that which is to form the main theme of this essay, are arboreal. Now, it is a noteworthy fact that arboreal birds have short legs—the pigeons, parrots, and cuckoos afford striking instances of this. But in each of these groups there are species which have forsaken the trees for a life on the ground, and in every such case they have "acquired" long legs.

How, it may be asked, have they been "acquired"? Some would say, without hesitation, "by the action of natural selection." That is to say, that when the ancestors of these long-legged birds took to living on the ground, that mode of life was hampered by the shortness of their legs. Then it was that "variation" in the length of the leg gave an advantage in the "struggle for existence" to those with the longest legs—hence the long legs of today. But that is a very unsatisfying explanation, and I will not labour it further, for it is open to endless objections. Rather, it seems to me, we must assume that this lengthening of the leg has been, in every case, brought about by the stimulus of use. Tree-dwellers, of necessity, walk but little. The ground-dwellers commonly fly but little. They have contrived to find all the food they want on the ground, and "within walking distance." We cannot suppose they exchanged a life in the trees for a life on the ground because they somehow developed long legs.

And here we meet with another aspect of the matter. Let us keep to the hornbills. It may be reasonably supposed that all the numerous species occasionally descend to the ground, perhaps to pick up fallen fruit. Responding to this lure, the ancestral ground hornbill may have discovered other things good to eat, more satisfying even than the accustomed diet in the tree-tops. And so the hunt for food speedily confined itself to the ground. Presently, adjustments to the new diet and adjustments to the new mode of locomotion began to assert themselves, and as these intensified, so a return to the trees became more and more impossible.

But it was not so much the long legs of the hornbill as the remarkable beak which thrilled me: for this presents a most striking peculiarity. There are two species of *Bucorvus*. One, *B. cafer*, is to be found in South and East Africa; the other, *B. abyssinicus*, ranges from North-east to West Africa, and in both the beak is surmounted by a curious

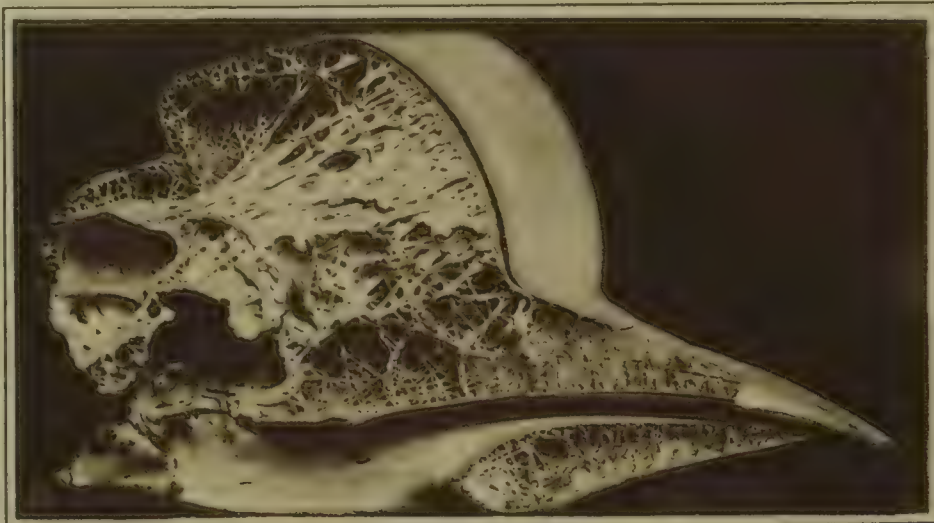


2. THE EXTRAORDINARY CASQUE OF THE ABYSSINIAN GROUND HORNBILL (*BUCORVUS ABYSSINICUS*) SEEN FROM THE FRONT: AN EVOLUTIONARY VAGARY OF THE HORNBILL FAMILY WHICH PUZZLES ORNITHOLOGISTS BY ITS APPARENT USELESSNESS.

The shell of this casque grows into longitudinal ridges; while it has a cavern-like aperture in front. Theoretically, besides being apparently useless, this hollow casque with an open cavity in the front must be disadvantageous, since it affords entrance to foreign bodies of all kinds. Note the great length of the eyelashes.

members of their tribe in the great length of their legs, they still retain the peculiar "syndactyle" foot, which is a common heritage. Herein, as with the allied hoopoes and kingfishers, etc., the second and third toes are closely bound together for more than half their length. This binding-up of the toes does not make a good walking-foot, but it serves. The same is true of the ground cuckoos. They, like their arboreal relatives, have a "zygodactyle" foot, wherein two toes are turned backward and two forward; but in spite of this they are nimble-footed. This is especially true of the "road-runner" of the south-western United States and Mexico, for it is said to be difficult to outpace it with dogs or on horseback. The shank of the leg may lengthen, but the highly specialised structure of the foot remains fixed. The zygodactyle foot is characteristic of the parrots, cuckoos, touracoes, and woodpeckers; the syndactyle of birds like the hornbills, hoopoes, kingfishers, bee-eaters, etc. All are arboreal types. But why should the feet, used, so far as we can see, in precisely the same way, have responded so differently?

On the wing, hornbills seem to be by no means indifferent performers, though the flight is said to be heavy and slow; noiseless in some, accompanied by sound like that of a "steam-engine" in others. One would have expected more liveliness, since the skeleton of the hornbills is more pneumatic than that of any other bird, every single bone in the body containing air-spaces.



3. A HORNBILL'S CASQUE WHICH, UNLIKE THAT OF THE GROUND HORNBILL, SEEMS TO SERVE A DEFINITE PURPOSE: A SECTION OF THE CASQUE OF THE HELMET HORNBILL (*RHINOPLAX VIGIL*) WHICH IS PERHAPS USED FOR HAMMERING NUTS.

Here the front face of the casque is of great thickness and as hard as ivory. The bony tissue behind it has become thickened to form massive pillars to resist the strain of hammering blows. In other hornbills this bony tissue forms a filigree-work of great delicacy.

a considerable size. All have enormous beaks, which, as in the case of the toucans of South America, seem to be largely used for picking fruit from the more slender branches of trees. But that there is an

AS THOUGH SHE WERE PLOUGHING THROUGH A SNOWDRIFT!

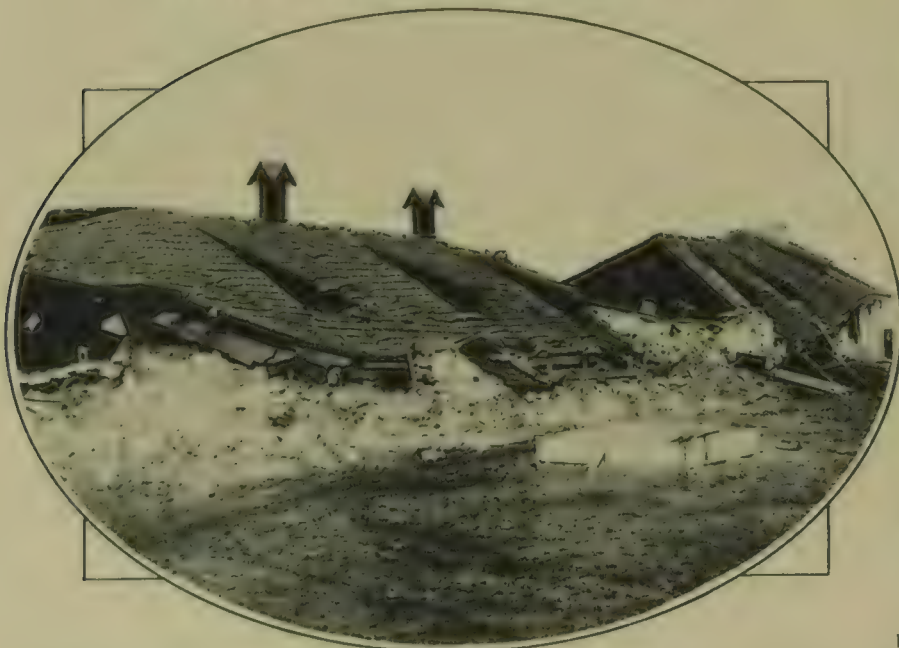


GOING FULL-SPEED ASTERN: A REMARKABLE ACTION-PHOTOGRAPH OF THE ITALIAN DESTROYER "ALVISE DA MOSTO," WHICH IS REPORTED TO HAVE DONE FORTY-FOUR MILES AN HOUR.

The Italian destroyer "Alvise da Mosto" (a mine-layer) is one of twelve boats of the "Navigatori" class. Jane's "Fighting Ships" describes the vessels of her class as follows—"Displacement: 1654 tons, *standard*; 2010 tons *deep load*. Dimensions: 352 (o.a.), 351 (p.p.) \times 33½ \times 16½ feet. I.H.P. 50,000=38 kts. Guns: 6—4.7 in., 2—40 m/m. A.A., 6—37 m/m. A.A.

8 M.C. Tubes: 6—21 in., in triple deck mountings. Mines to be carried in some." The correspondent who sends us the remarkable photograph we reproduce informs us that the "Alvise da Mosto," fitted with new Beluzzo turbines, did 44 miles an hour during recent trials, and thus set up a new speed record. She was built at Fiume, as one of the craft ordered in 1926.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



DEVASTATION WROUGHT BY THE RECENT EARTHQUAKE SHOCKS IN MACEDONIA:
COLLAPSED HOUSES, AT KAVALLIAN, WHICH BURIED THEIR OCCUPANTS.

An earthquake shook Macedonia on March 7 and 8. The epicentre of the shocks lay between the rivers Struma and Mesta and the Adriatic. Many buildings were damaged and destroyed; and the number of victims is put as, at least, 24 dead and 70 injured. Railway-lines were blocked



THE OBJECTS OF KING ALEXANDER'S DRIVE OF MERCY AND CONDOLENCE:
REFUGEES, RENDERED HOMELESS BY THE MACEDONIAN EARTHQUAKE, CAMPING
IN THE OPEN.

by falls of earth. In consequence of the shocks, about fifty of which occurred on March 8, new mineral springs appeared and old springs and wells dried up. Those rendered homeless suffered severely from bad weather, in spite of the efforts of the military authorities, who lent tents and medicines and relief. The King of Yugoslavia, attended by the Prime Minister, drove through the devastated area on March 9 to comfort the afflicted, and was everywhere enthusiastically received. The shocks were also felt in Bulgaria and Greece.



ROYAL INTEREST IN THE EXHIBITION OF SWEDISH
INDUSTRIAL ARTS AND CRAFTS: HER MAJESTY THE
QUEEN LEAVING AFTER HER VISIT WITH THE KING.

When their Majesties the King and Queen visited the Exhibition of Swedish Industrial Arts and Crafts at Dorland House, Lower Regent Street, on March 16—that is to say, the day before it was opened officially by Prince Eugen of Sweden—they were particularly interested in a celestial globe in glass, marvellously engraved with allegorical figures of the constellations from a design



A CELESTIAL GLOBE IN GLASS, ENGRAVED WITH ALLEGORICAL FIGURES
OF THE CONSTELLATIONS: AN EXHIBIT ADMIRER BY THE KING AT
THE SWEDISH EXHIBITION—MR. E. HALD, ON THE LEFT.

by the distinguished Swedish artist, Mr. E. Hald, who is seen in our photograph which shows the globe. They also took particular notice of two chairs, upholstered in strands of rubber elastic, which looked most austere, but proved most comfortable; and they ended by buying two of them. Prince Eugen of Sweden received their Majesties.



OF THE TYPE PURCHASED BY THE
QUEEN: A SWEDISH CHAIR WITH ELASTIC
SEAT AND BACK.



THE LANDSLIP AND STREAM OF MUD AND EARTH WHICH ENGULFED TWO VILLAGES
NEAR AIX-LES-BAINS: A VIEW FROM MONT JULIOZ, ON THE BAUGES MASSIF; SHOWING
WRECKED HOUSES.

An area which had long been known as dangerous on the Bauges massif, near Aix-les-Bains, was affected by a landslide which began on March 13. Some 100 acres of the hillside, sodden by the snow and rain of the previous few days, moved downwards at the rate of 160 yards an hour. Two villages, Les Berges and Michaud, were completely engulfed.



THE FIRST VISIT OF THE KING OF SPAIN TO ENGLAND SINCE THE RECENT SPANISH
CRISIS: HIS MAJESTY IN LONDON, IN ORDER TO SEE PRINCESS BEATRICE, THE
MOTHER OF HIS QUEEN.

The King of Spain travelled to London via Paris, arriving in England on March 15, by the "Golden Arrow." The object of his visit, the first he has paid England since the recent Spanish political crisis, was to see Princess Beatrice, mother of the Queen of Spain, who has recently recovered from an indisposition, after she had broken her arm.

NAPIER THE DAY AFTER THE EARTHQUAKE: "COURAGE AND RESOURCEFULNESS."



A TYPICAL SCENE IN THE GARDEN OF A HOUSE AT NAPIER ON THE MORNING AFTER THE EARTHQUAKE: A GROUP INCLUDING DR. GERALD FITZGERALD (SITTING ON THE TABLE) IN AN OPEN-AIR "BED-ROOM."



THE RESILIENCE OF CHILDHOOD AFTER A TERRIFYING EXPERIENCE: SOME OF THE HOMELESS REFUGEES AT NAPIER RESTING BY THE ROADSIDE ON THE MORNING AFTER THE DISASTER.

MEETING THEIR TROUBLES WITH A CHEERFUL SMILE: TWO GIRLS AT NAPIER, ON THE DAY AFTER THE EARTHQUAKE, DRAWING THEIR "RATIONS" OF WATER FROM A BARREL.



"HOMELESS PEOPLE WHO HAVE NOT BEEN EVACUATED ARE ACCOMMODATED UNDER CANVAS": A SCENE IN THE REFUGEE CAMP IN NELSON PARK, NAPIER, AFTER THE EARTHQUAKE.



WHERE MANY FAMILIES CAMPED-OUT AFTER THE EARTHQUAKE HAD DEVASTATED THEIR HOMES: TENTS, FURNITURE, AND BEDDING ON THE BEACH AT NAPIER ALONGSIDE THE PARADE.



ENJOYING A MEAL PROVIDED BY THE NAVY: A NAPIER MAN AT AN OPEN-AIR "CANTEEN," WITH SAILORS IN CHARGE.

In our last number we illustrated the scenes of devastation at Napier, and elsewhere in the Hawkes Bay district of North Island, New Zealand, caused by the great earthquake of February 3, in which over 250 people lost their lives. The above photographs, which have since arrived, show something of the calmness and fortitude with which the people of Napier faced their terrible trials on the day after the disaster. The Governor-General of New Zealand, Lord Bledisloe, said in a message a few days later: "While visiting the earthquake-stricken area, I desire to testify personally to the quiet courage, mutual helpfulness, resourcefulness, and discipline of the whole population, including the Maori race, amid a scene of wholesale destruction and bereavement. Medical and relief services have been

organised admirably and are working smoothly. With improved transport, the majority of the population has left Napier, and its well-equipped field hospital has evacuated the most serious casualties to other hospitals in North Island. Homeless people who have not been evacuated are accommodated comfortably under canvas in the public park and elsewhere. Essential supplies are fairly adequate, and deficiencies, chiefly of clothing, are being rapidly made good. The prompt, efficient, and indefatigable services of Naval officers and men, which have been continuous from the time of the initial disaster, are beyond all praise; sailors being engaged on the demolition of precarious buildings and the rescue of bodies from beneath great piles of debris. The scene of ruin is difficult to exaggerate."

THE UNIVERSITY BOAT-RACE—OF THREE NEW FEATURES. THE OXFORD AND CAMBRIDGE EIGHTS IN ACTION.



CAMBRIDGE: THE CREW REPRESENTING THE UNIVERSITY WHICH HAS FORTY-ONE WINS TO ITS CREDIT. (INSET: C. J. S. SERGEL.)



OXFORD: THE CREW REPRESENTING THE UNIVERSITY WHICH HAS FORTY WINS TO ITS CREDIT—AND DEAD-HEATED WITH ITS RIVAL IN 1877.

All being well, the University Boat-Race will be rowed on Saturday, March 21, at 2.30 p.m. The occasion will present three new features: for the first time, there will be official time-keepers, who will record the time of the leading crew at Hammersmith Bridge and at the winning-post; for the first time, sightseers flying over the course in aeroplanes will listen-in to the broadcast commentary upon the race while it is being rowed under their eyes; and the winner will be signalled by means of a parachute flag, which (enclosed in a time-fuse shell) will be fired from a mortar at the winning-post, will reach a height of some 500 feet, and will remain in sight for five or six minutes—light blue indicating a Cambridge win; dark blue, an Oxford win; and yellow, a dead-heat. As to our illustrations, the following should be noted. When our Cambridge photograph was taken, the order of rowing was: D. Haig-Thomas (Eton and Lady Margaret)—bow; 2. W. A. Prideaux (Eton and Third Trinity); 3. C. M. Fletcher (Eton and Third Trinity); 4. G. Gray (Bolton and Queens); 5. P. N. Carpmel (Oundle and Jesus);

6. H. R. N. Rickett (Eton and Third Trinity); 7. R. H. H. Symonds (Bedford and Lady Margaret); T. A. Brocklebank (Eton and Third Trinity)—stroke; and J. M. Ranking (Cheltenham and Pembroke)—cox. At the time of writing, R. H. H. Symonds is rowing 3; and C. J. S. Sergel (Monkton Combe and Clare) is rowing 7. A portrait of Sergel is inset. When our Oxford photograph was taken, the crew was as it is constituted at the time of writing. W. L. Garstang (Oundle and Trinity)—bow; 2. G. M. L. Smith (Winchester and Brasenose); 3. D. E. Tinné (Eton and University College); 4. C. M. Johnston (Shrewsbury and Brasenose); 5. R. A. J. Poole (Eton and Brasenose); 6. L. Clive (Eton and Christ Church); 7. W. D. C. Erskine-Crum (Eton and Christ Church); R. W. G. Holdsworth (Shrewsbury and Brasenose)—stroke; and E. R. Edmett (Herne Bay and Worcester)—cox. After the race in 1929 each University had had an equal number of wins, which then stood at forty all; with a dead-heat in 1877. The 1930 race was won by Cambridge. The coming contest will be the eighty-third.



THE PRINCE OF WALES AND PRINCE GEORGE ARRIVE AT THE CAPITAL OF ARGENTINA BY AEROPLANE: THE SCENE BESIDE THEIR MACHINE AT THE EL PALOMAR AERODROME, THE AIR PORT OF BUENOS AIRES.



BUENOS AIRES GIVES A ROYAL WELCOME TO THE BRITISH PRINCES: THEIR CAR, ESCORTED BY ARGENTINE CAVALRY, ON THE WAY THROUGH THE CITY FROM THE RETIRO TERMINUS TO GOVERNMENT HOUSE.



AT THE BRITISH EMBASSY IN BUENOS AIRES: A GROUP INCLUDING (IN FRONT) THE PRINCE OF WALES AND PRINCE GEORGE, WITH PRESIDENT URIBURU BETWEEN THEM, AND SIR RONALD MACLEAY, BRITISH AMBASSADOR (BAREHEADED, BEHIND PRINCE GEORGE TO RIGHT).

The Prince of Wales opened the British Empire Trade Exhibition in Buenos Aires, on March 14, amid scenes of great enthusiasm, and spoke both in English and Spanish. The above photographs, which came by air mail, were, of course, taken eight or nine days earlier. On March 5 he and Prince George arrived at Buenos Aires by air from Mar del Plata, the Argentine coast resort where they had been staying, and landed at the El Palomar aerodrome, the air port of the capital. They were escorted on the flight by thirteen British aeroplanes and more than twenty Argentine machines. From the aerodrome they travelled by special train to the Retiro terminus in Buenos Aires, and thence drove by car, escorted by a squadron of cavalry, to visit President Uriburu at Government House, receiving

THE PRINCES IN BUENOS AIRES: ARRIVAL BY AIR; A GREAT WELCOME.



THE PRINCE OF WALES CONVERSING WITH A WORKMAN AT THE BRITISH EMPIRE TRADE EXHIBITION (OPENED LATER BY THE PRINCE): AN INCIDENT DURING THE PRELIMINARY PRIVATE VISIT TO THE EXHIBITION.



FRIENDLY GREETINGS FOR THE ROYAL BROTHERS: THE PRINCE OF WALES (ABOUT TO SHAKE HANDS) AND PRINCE GEORGE (NEXT TO LEFT, BEYOND) AT THE RETIRO STATION, BUENOS AIRES, WHERE THEY ARRIVED BY TRAIN.

a great welcome from the people assembled in the streets. The President returned the visit at the British Embassy, and in the evening entertained the Princes at a banquet, attended by the Diplomatic Corps and members of the Government. On the following day (March 6) the Prince of Wales and Prince George, accompanied by the British Ambassador, Sir Ronald Macleay, paid a private preliminary visit to the Exhibition, where they were received by Sir Herbert Gibson, Chairman of the British Chamber of Commerce and of the Exhibition Committee, and by members of the Reception Committee. The Princes were conducted round the pavilions, beginning with that of the British Government, where they were much interested in a map of the world showing the Empire's activities and resources.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MAJ.-GEN. SIR D. O'CALLAGHAN.
Died, March 16; aged, eighty-nine. A scientific artillery specialist. Served in Canada; Bermuda; South Africa, where he commanded the R.A., 1891-92. President of Ordnance Committee, 1905-1908.



SIR CHARLES ELIOT.
Died, March 16; aged, sixty-eight. Distinguished diplomat, scholar, and linguist. Made a study of Swahili. High Commissioner and Consul-General in Siberia, 1918. Ambassador to Japan, 1919-26.



MR. HUGH MORRISON.
Died, March 15; aged, sixty-two. Resigned Salisbury seat in February last. One of the wealthiest Englishmen. First M.P. for Salisbury in 1918. Deputy-lieutenant and magistrate for Argyllshire.



MAJOR DESPENCER-ROBERTSON, M.P.
New Conservative M.P. for Salisbury; with a majority of 6212. M.P. West Islington, Nov. 1922 to Dec. 1923. Parliamentary Private Secretary to Parl. Sec., Ministry of Pensions, 1923.



SIR ARCHIBALD ROSS.
Died, March 16; aged sixty-four. A distinguished marine engineer, and Managing Director of the St. Peters Works, Newcastle, etc. Sometime President of the Engineering and Allied Employers' Federation.



THE VICTORS IN THE DECISIVE INTERNATIONAL RUGBY MATCH AT BELFAST: THE WELSH TEAM.

The Welsh team, which beat Ireland by one goal, one dropped goal, and two tries to one try (15-3), was as follows: J. Bassett, back; J. C. Morley, E. C. Davey, F. L. Williams, R. W. Boon, three-quarter backs; A. R. Ralph, W. C. Powell, half-backs; A. Skym, D. R. James, T. Day, T. Arthur, E. M. Jenkins, N. Fender, A. Lemon, J. Lang, forwards.



DEFEATED IN THE DECISIVE INTERNATIONAL RUGBY MATCH AT BELFAST: THE IRISH TEAM.

The Irish team, which was defeated by Wales by one goal, one dropped goal, and two tries to one try (15-3), was as follows: D. P. Morris, back; E. J. Lightfoot, E. O'D. Davy, M. P. Crowe, J. E. Arigho, three-quarter backs; P. Murray, M. Sugden, half-backs; G. R. Beamish, J. D. Clinch, J. L. Farrell, V. J. Pike, N. Murphy, J. Russell, J. A. Siggins, H. H. C. Withers, forwards.



DR. HEWLETT JOHNSON, SUCCESSOR TO DR. SHEPPARD AS DEAN OF CANTERBURY.
It was announced on March 14 that the King had been pleased to approve the appointment of the Very Reverend Hewlett Johnson, M.A., B.Sc., D.D., Dean of Manchester, to the Deanery of Canterbury.



LORD PONSONBY.
Chancellor of the Duchy of Lancaster in succession to Major Attlee, M.P. Previously Parliamentary Secretary, Ministry of Transport. Served in Diplomatic Service. Parliamentary Under-Secretary for Dominions, June-December 1929.



MR. J. A. PARKINSON, M.P.
Parliamentary Secretary, Ministry of Transport, vice Lord Ponsonby. Miners' Agent, Lancashire and Cheshire Miners' Federation, 1917. M.P. for Wigan since 1918. A Lord Commissioner of Treasury, 1929. A Labour Whip, 1924.



THE REV. PERCY DEARMER; APPOINTED CANON OF WESTMINSTER.

It was announced on March 11 that the King had been pleased to approve the appointment of the Rev. Percy Dearmer, Lecturer in Art at King's College, London, to the Canonry vacant by the death of the Venerable Robert Charles,



MR. VERNON HARTSHORN, LORD PRIVY SEAL, WHO DIED ON MARCH 13.
Mr. Vernon Hartshorn, Labour M.P. since 1918, and Lord Privy Seal since Mr. J. H. Thomas resigned that office last year, died on March 13. He was born in 1872. In 1921 he became President of the South Wales Miners' Federation.



BREAKER OF SIR MALCOLM CAMPBELL'S WORLD-SPEED RECORD FOR "BABY" CARS: MR. EYSTON IN HIS M.G. MIDGET.
On March 13, Mr. G. E. T. Eyston beat the mile and kilometre "baby" car records which Sir Malcolm Campbell put up in an Austin "Seven" at Daytona Beach last month, by covering the mile at 96 and the kilometre at 97 m.p.h. at Brooklands. His car is a supercharged M. G. Midget, which recently achieved over 103 m.p.h. for five miles on the Montlhéry track, and is said to have done 109.

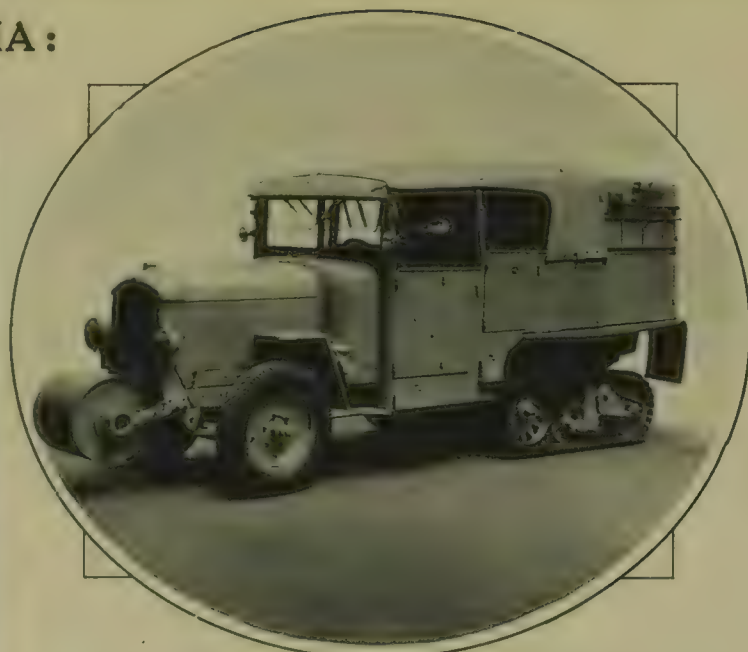


MR. H. SNELL, THE NEW LABOUR PEER.—NEW UNDER-SECRETARY INDIA OFFICE.
Mr. Henry Snell, M.P. for East Woolwich, the new Labour Peer, is sixty-five. He was educated at Nottingham University, at Heidelberg, and in London. He once worked as a labourer, a potman, and as a clerk.

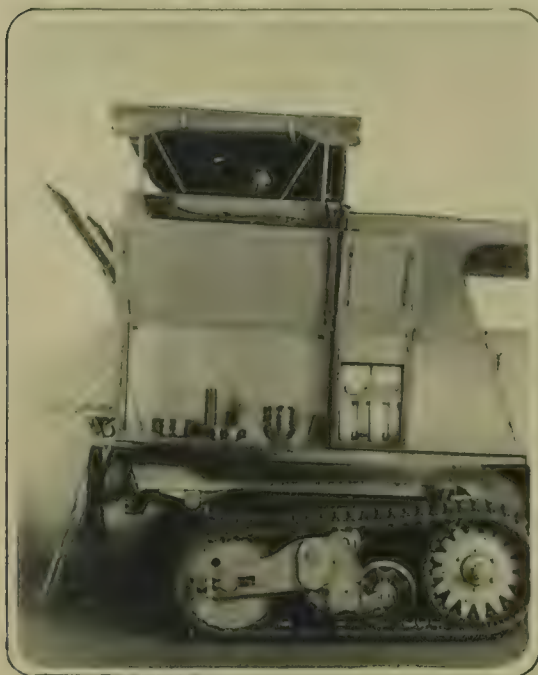
A GREAT MOTOR EXPEDITION ACROSS ASIA: NOVEL "CATERPILLAR" CARS.



"CATERPILLAR" CARS OF A NEW TYPE FOR THE HAARDT MOTOR EXPEDITION ACROSS ASIA: A FLEET OF SEVEN CARS, WITH TRAILERS, AT FONTAINEBLEAU, READY FOR SHIPMENT.



FITTED WITH A ROLLER IN FRONT (FOR USE IF THE FRONT WHEELS BECOME STUCK IN THE GROUND) AND THE "CATERPILLAR" TRACK ON THE REAR WHEELS: ONE OF THE NEW CARS.



A "RESTAURANT" CAR OF THE ASIATIC EXPEDITION: A SIDE VIEW SHOWING THE PANELS LET DOWN TO FORM A TABLE, AND THE KITCHEN "BATTERIES."



THE EXPEDITION'S RADIO EQUIPMENT: THE "FLEET" AT FONTAINEBLEAU, INCLUDING TWO SPECIAL WIRELESS CARS AND AN AERIAL MAST, ERECTED IN SECTIONS.

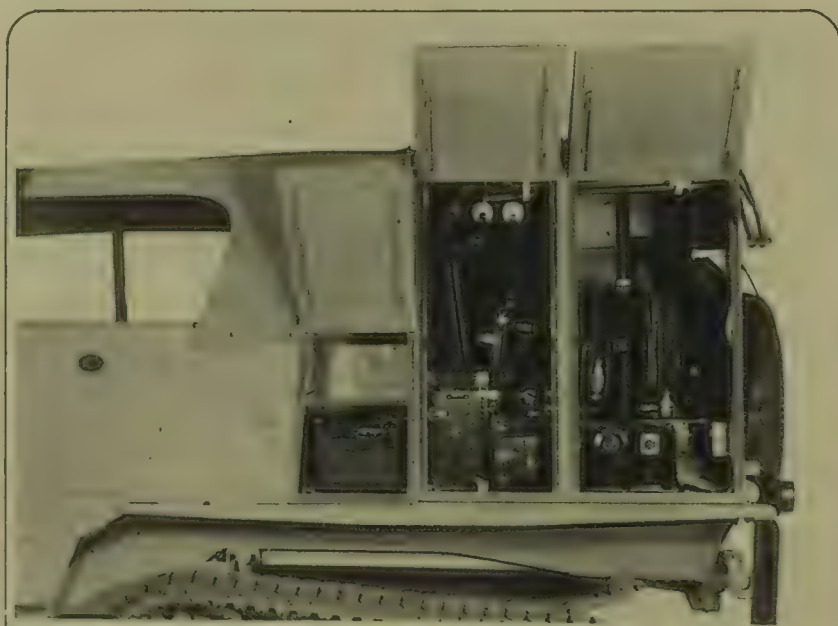


THE CATERING SIDE OF THE EXPEDITION: THE INTERIOR OF THE "RESTAURANT" CAR, SHOWING THE STOVE AND NORWEGIAN BOILERS.



THE "BREAKDOWN" CAR OF THE FRENCH TRANS ASIATIC MOTOR EXPEDITION: A SIDE VIEW SHOWING THE PANELS OPENED AND THE RACK PROVIDED WITH A VARIETY OF TOOLS.

A great French motor expedition across Asia from west to east, and back, under M. Georges Marie Haardt, was stated on March 16 to be about to start from Beirut, in Syria. Some nine years ago, M. Haardt crossed the Sahara with Citroën Kégresse cars, and later led the second Citroën expedition through Central Africa. The present Asiatic journey, much more ambitious, has been organised under the auspices of M. André Citroën and the Société Pathé-Nathan, and is under the official patronage of the French Government. The object is to cross the continent to Peking, thence south to Saigon, and return through Burma,



THE HEAVY CINEMATOGRAPH CAR OF THE EXPEDITION: A SIDE VIEW, WITH PANELS OPENED, SHOWING THE APPARATUS, INCLUDING A CABLE (RIGHT), CAMERAS AND TRIPOD (CENTRE), AND BATTERY (LEFT).

Northern India, Southern Afghanistan, and Persia, or, if possible, *via* Karachi and Muscat, and across the Arabian Desert. The route has never been traversed, as a whole, by any one expedition. Special interest attaches to the improved pattern of "caterpillar" track cars to be used. Seven cars with trailers have been shipped to Peking, whence they will travel, under Lieut.-Commander Point, to meet M. Haardt at Kashgar, in Chinese Turkestan, about June 1. The expedition includes two special wireless cars equipped with 500-watt stations for short-wave transmission and reception, and a complete plant for cinematograph and sound records.

N.B.—OUR READERS WILL BE INTERESTED TO KNOW THAT "THE ILLUSTRATED LONDON NEWS" HAS MADE SPECIAL ARRANGEMENTS FOR THE FIRST EXCLUSIVE PUBLICATION, IN MONOCHROME AND IN COLOURS, OF THE PHOTOGRAPHS WHICH WILL BE TAKEN BY THE TRANS-ASIATIC EXPEDITION.

A MASTERPIECE OF SCULPTURE MORE THAN 4000 YEARS OLD:

A MAGNIFICENT SUMERIAN WORK
OF THE PERIOD 2400-2300 B.C.



POSSIBLY A PORTRAIT-STATUE OF GUDEA, GOVERNOR OF LAGASH (c. 2400-2300 B.C.).
"THAT OF A DIGNIFIED RULER WITH SHAVEN HEAD AS BEFITTED A PRIEST":
AN EXAMPLE OF THE FINEST PERIOD OF SUMERIAN SCULPTURE.

THE masterpiece of Sumerian art here illustrated—a fragment of a life-size standing figure—comes from a region north of Ur (the site where Mr. Leonard Woolley made the discoveries shown on another page of this number) and is now being exhibited by Mr. Sydney Burney, at No. 13, St. James's Place. We have submitted the above photographs to Mr. Sidney Smith, Keeper of Egyptian and Assyrian Antiquities at the British Museum, who has very kindly supplied us with the following note: "This upper half of a Sumerian statue comes from the ancient city of Lagash, rendered famous by the French excavations there. It belongs to the finest period of Sumerian sculpture, the time of Gudea, the city governor who lived about 2400 to 2300 B.C.; as it closely resembles some of the statues inscribed with Gudea's name, it is not impossible that it represents him. This is the second life-size statue of this type, carved in a hard mottled stone from the Persian hills, as yet known. Its beauty results from the rendering of all the subtlest contours of head and body with an economy suited to the nature of the stone. Observe the muscles of the bare arm, the line of the clavicle, the up-turned ends of the mouth, whereby the expression is rendered human but the archaic grin avoided; the correct position of the ears and the treatment of the fleshy protuberances; and, above all, the curve of the back, free of exaggeration but carefully observed. The restoration of the neck, copied from other statues of the period, is clearly marked in the reproductions. The figure is that of a dignified ruler, wearing a simple oblong of fine linen, very like a Roman toga, with shaven head as befitted a priest, standing with his hands clasped in an attitude of submission in the presence of his city's god."



"THE EXPRESSION IS RENDERED HUMAN BUT THE
ARCHAIC GRIN AVOIDED": A FULL-FACE VIEW OF THE
SAME SUMERIAN HEAD—NOW ON VIEW IN LONDON.



"THE CURVE OF THE BACK, FREE OF EXAGGERATION
BUT CAREFULLY OBSERVED": A SIDE VIEW OF THE
WHOLE FRAGMENT, SHOWING RESTORATION OF THE NECK.

The World of the Theatre.

By J. T. GREIN.

THE PERFECT MIMIC.—CAN PLAY-WRITING BE TAUGHT?

IN walks, in flaming red, lithe and tall like a willow, Miss Elizabeth Pollock. Quietly she surveys her audience; quietly she strokes her long arms over her figure; quietly she announces the names

of her victims. In the reincarnation, we find something of their mentality, their conceptions; it is as if we peeped into an angle of their minds and emotions, and the picture, though a mere snapshot, is so telling that we see the personality steadily and whole. It was interesting to watch the audience at the Ambassadors Theatre; Miss Pollock conquered them at one fell swoop. The very first "cartoon" raised peals of such happily malicious laughter as comes from people when they enjoy other people's peculiarities and foibles. In her imitations of Miss Gertrude Lawrence and Miss Gladys Cooper she reached the zenith that was the acme of sardonic "guying." Not a habit, not a note, not a vowel escaped the critical mimic.

The love of story-telling and story-writing should... be encouraged, even when the gift does not rise above the level of talent, and comes far short of genius. Amateur dramatic writing may be of small intrinsic worth or importance, but it may help to build the pyramid. The ability to invent a drama, or to see drama in a set of circumstances or of people, is an original gift. It is there, or it is not there.

This is the preamble of a circular sent out by the British Drama League opening a postal course on the elements of playwriting. One would like to encourage this laudable pursuit. It would

be wonderful if the mystic art of the drama could be taught. But is it possible? Is it practicable? In every country, authors, some of whom had themselves

"arrived," have published books on playwriting. In my young days, "The Technique of the Drama," by Gustav Freytag, a famous German novelist, was eagerly scanned and studied by every young aspirant. I have done it myself, hoping by tuition—the gift was naturally denied me—I would be able to learn to become a dramatist. The result, in my case, was absolutely negative. I became stuffed with theories and precepts, but, when it came to applying my mind to the practice of what I had been taught, I found that it would not work. I repeat that I had not the gift, but at least I hoped that, when I sat down to create a play on paper, I would be able to apply

the lessons I had studied. My efforts failed. Try as I would, I could not render concrete that which floated in my imagination. Later—much later—I read Mr. William Archer's wonderfully ingenious book on play-making. I found it the

veriest *vade mecum* for a dramatic critic. His examples, his analysis, contained all that a critic should know, and many a time when dealing with a play that demanded introspection did I turn to his pages for enlightenment. The stimulation to the critical power was tremendous, but if I had learned the whole book by heart I would not have known how to practise it; nor can I recall in my long career any playwright, British or foreign, who has come to the fore who learned his art from Mr. Archer, or, for the matter of that, from Gustav Freytag or lesser-known French teachers.

I would not discourage the efforts of the British Drama League. I hope that they will find the rare bird who is a playwright made, if not born. But I have my doubts. There is no record in the world that the teaching of the elements of playwriting, orally or by correspondence, has discovered an author whose work was vital and made a distinct mark. Goethe said: "All theory is grey, my dear friend," and that is what I would venture to repeat referring to the present subject. Let me boldly state my case and an example. I contend that playwriting is purely a child of intuition. You either possess it or it is denied you, just as the craft of the producer is a dower from the same source. I remember

in my young days in Holland that there was a well-known playwright who had a certain vogue as a melodramatist. His subjects were puerile, although in that remote period they were voted interesting; his style was abominable and illiterate, the merest *cliché*. No wonder!—he was, by profession, a well-

(Continued on page 486.)



A PIQUANT SITUATION IN "GOOD LOSERS," THE PLAY BY MICHAEL ARLEN AND WALTER HACKETT: LADY FRANCES RECOGNISES HER FORMER LOVER, LIEUT.-COMMANDER DOYLE, IN THE PERSON OF A CONCIERGE.

From left to right are Mr. Ian Hunter as Lieut.-Commander Doyle, turned concierge; Miss Marion Lorne as Lady Frances; and Mr. Anthony Holles as Balbi. The play is being given at the Whitehall Theatre.

of those whom she is going to draw in living caricature. All her victims are popular, their names household words, their style familiar. But she knows them even better than we do—Miss Sybil Thorndike, Miss Gertrude Lawrence, Miss Marie Löhr, Miss Gladys Cooper. She knows their voices, their peculiarities and characteristics, especially their mannerisms. One hardly needs to shut one's eyes to realise the satirical reincarnation. If one does, all the better, for then the vocal inflections conjure up a perfect picture crystallised in exaggerated sounds, yet with the true *timbre*, with all the expressions that lend themselves to vocal mimicry, stressing the favourite notes of the actress whom she mocks good-naturedly but speciously. In a gaily-distorting mirror she holds up

the idol as she may not see herself, but as we see her. The reproduction is complete, except in facial features, but even these Miss Pollock knows how to convey by a glance, by the contortion of her lips, by the smile almost photographically copied and aided by imitative gestures which we all know are the artist's particular speciality. It is in this completeness of irony that Miss Pollock is the foremost of all imitators. Hers is not mere imitative craft;



ONE OF THE PRINCIPAL SUPPORTERS OF MR. JACK BUCHANAN'S NEW MUSICAL PLAY: MISS ANNA NEAGLE AS SHE APPEARS IN "STAND UP AND SING," AT THE LONDON HIPPODROME.



IN "STRICTLY DISHONOURABLE," AN AMERICAN PLAY, WITH AN AMERICAN COMPANY, WHICH HAS JUST COME TO LONDON AND IS AT THE PHENIX THEATRE: MISS MARGARET PERRY AS ISABELLE PARRY, A DELIGHTFUL YOUNG HEROINE.



IN HIS NEW MUSICAL PLAY, "STAND UP AND SING," AT THE LONDON HIPPODROME: MR. JACK BUCHANAN (CENTRE); WITH MR. RICHARD DOLMAN (LEFT); AND MR. EVAN THOMAS.

The music of "Stand Up and Sing" is by Philip Chaig and Vivian Ellis; and the book is by Douglas Furber and Jack Buchanan. The strong cast includes Elsie Randolph, Vera Pearce, Morris Harvey, and Anton Dolin, besides Anna Neagle, a portrait of whom appears on this page.



1. PICANINNIES ARRIVE WITH HEAD-LOADS OF EARTH BORNE IN SECTIONS OF TREE-BARK.

The making of a lawn-tennis court in the heart of the wilds of Central Africa is no mean matter. In the typical instance illustrated, it was necessary first of all to clear the chosen ground of bushes, bramble, and grass; then to level it and to remove the weeds. Next, picaninnies fetched earth, which they bore on their heads in sections of tree-bark; and this earth was well watered and mixed with sand, in order to form a paste called *matope*. The spreading of this paste on the site then began, a task calling for skill—and time; but, after all, what is time to the African!

A LAWN-TENNIS COURT OF EARTH & SAND MADE IN THE CENTRAL AFRICAN BUSH: PHASES OF ITS FORMATION FROM "MATOPE"; AND SCREENS OF GRASS, BAMBOO RAILS, AND TREES.



2. "BOYS" SPREADING THE "MATOPE" (A PASTE OF EARTH AND SAND) ON THE SITE OF THE COURT.

The "boys" then busied themselves spreading the *matope* over the ground, inch by inch and foot by foot, smoothing it out and patting it down, that the surface might be flat and, therefore, in playable condition. Very difficult work, this, calling both for skill and patience, but, luckily, not a labour harassed overmuch by thoughts of fleeting hours!



3. THE "BOYS" MAKING THE COURT OF "MATOPE"—SPREADING THE "PASTE" AND LEVELLING IT.

Using their trowels manfully, the workers pursued their task until the court's surface really began to look like business—and almost to suggest "Wimbledonian," or, at all events, hard-court joys! Still, however, there was further smoothing to be done, lest balls bounce erratically and players be provoked to profanity! Then, the finishing touch having been given to the playing area, that long-coveted site of service and return was left for the nonce. For a day none might tread upon it; then, King Sol having done his part by baking it, it was as hard as might be.



4. STRAIGHT YOUNG TREES PLANTED IN A ROW FOR ONE OF THE COURT'S SCREENS.

Followed the construction of that vital accessory, a ball-confining screen calculated to assist black ball-boys and lessen retrieving time. To accomplish this to the satisfaction of all concerned, the workers planted straight young trees in a row at either end of the court, in the manner here illustrated, and, as will be seen, in array orderly enough to please the most military minded!



5. FIXING BAMBOO RAILS ACROSS THE TREES TO HOLD THE "MATTING" OF A SCREEN.

And so to stage two. Across the trees, and parallel one with the other, were set long rails of bamboo which were bound in place by means of those fibrous strips of tree-bark which are called *chingwe* and, when they have been dipped in water, are as strong as rope.



6. FILLING-IN THE FRAMEWORK OF A SCREEN WITH SHEAVES OF LONG GRASS.

And stage three. The framework of trees and bamboo rails was filled in—very practically and, it may be argued, quite artistically. Grass was used for this, all the long grass that had been cut down in the earlier phases of the preparation and duly saved for its ultimate purpose; and it was tied into "sheaves" which were lashed in place with the inevitable *chingwe*.



7. PUTTING THE FINISHING TOUCHES TO ONE OF THE GRASS "MATTING" SCREENS OF THE COURT.

Then, as is chronicled on the left, the finishing touches were given to the screen. Every bundle of grass was fixed; and the trees were trimmed to the required height. Result, the screens in the form of that shown on the right—and a court ready for use. Ready for use—but requiring constant care. "It is one thing to make a court in Africa," our correspondent writes, "and another to keep it in good condition. Even after two days only, small green shoots can be seen obstinately pushing their way up through the hard *matope* and causing the surrounding ground to crack. White ants also have a habit of choosing the centre of a tennis court for the making of their mounds! So, every day the smoothing-down process must be repeated. Such is the



8. THE LAWN-TENNIS COURT COMPLETED IN THE CENTRAL AFRICAN BUSH—THE "MATOPE" COURT AND ONE OF THE GRASS "MATTING" SCREENS AS SEEN DURING THE "WIMBLEDON SEASON" BEFORE THE "WASH-OUT."

rapid growth of greenstuff in Africa that there comes a time when it becomes impossible to check it, and our favourite game has then to be abandoned for several months. This is during the rainy season, commencing in December, when the court is soon a wilderness of weeds. Should we chance to take a peep in January at the scene of our former pleasures, we should find waving grasses taller than ourselves! But with the cessation of the rains the 'Wimbledon season' recommences, and in April the boys are hard at work once more cheerfully engaged in remaking the court, so that by May we can look forward with comparative certainty to seven months of play—till all gets overgrown and washed away again!



"ROMAN GATE": BY HUBERT ROBERT. (1733-1808).
(297 by 189 cm.)

THE SALE OF THE STROGANOFF COLLECTION:

FAMOUS PICTURES TO COME UNDER THE HAMMER IN BERLIN.

"A GROUP OF
CUPIDS" (ONE OF
TWO): BY FRAN-
ÇOIS BOUCHER.
(1704-1770).
(69.5 by 137 cm.)



"CHRIST AND THE
SAMARITAN WOMAN":
BY REMBRANDT.
(1607-1669).
(59.5 by 74.5 cm.)



"THE COUNTESS STROGANOFF AND HER CHILD": BY VICÉE LE BRUN. (1755-1842).
(95 by 75 cm.)



"PORTRAIT OF BALTHAZARINE VAN LINCK WITH CHILD": BY A. VAN DYCK.
(1599-1641). (131 by 102 cm.)

The famous Stroganoff Collection, from Leningrad, is to be auctioned by Lepke's, in Berlin, on May 12 and 13. All connoisseurs know it, for it has been claimed for it that it is second only to the collections in the Hermitage and in the Stieglitz Museum; but it may be well to state here that it was formed by that Count Alexander Stroganoff (1733-1811) who was a friend of the Empress Catherine II. of Russia;

REPRODUCTIONS BY COURTESY OF THE AUCTIONEERS, MESSRS. RUDOLPH



"THE
TRIUMPH OF
VENUS" (ONE
OF A PAIR,
THE OTHER
OF WHICH IS
"THE TOILET
OF VENUS"):
BY FRAN-
ÇOIS BOUCHER.
(1703-1770).
(104 by 86 cm.)



"PORTRAIT OF THE COUNTESS WORONZOFF WITH HER DAUGHTER": BY GEORGE ROMNEY.
(1734-1802). (143 by 114 cm.)

that, of course, it is far from being confined to pictures; and that it has called for the production of a catalogue which contains no fewer than 125 plates—an eloquent witness to its importance and its size. It should be added also, in connection with one of our reproductions, that the "Roman Gate," by the painter and engraver, Hubert Robert, who was generally called "Robert des Ruines," is companioned in the sale by the same artist's "The Waterfall."

LEPKE'S KUNST-AUCTIONS-HAUS, BERLIN, W. 35 (POSDAMERSTRASSE, 122 A/8).



"GARLAND OF ROSES": BY RUBENS. (1577-1640).
(66.5 by 34 cm.)



"PORTRAIT OF THE COUNT STROGANOFF AS A CHILD": BY GREUZE. (1725-1805).
(33.5 by 41.5 cm.)

The Economic Crisis and the World Crisis.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

TO what extent is the economic crisis which still torments the world an effect of the World War? At first sight, the question may appear surprising or paradoxical or useless. Twelve years have passed since Armistice Day ended the great slaughter on all the Fronts. An era as tensely intent upon the future as is ours forgets many things in twelve years. Has not the World War, for many of us, been already pigeon-holed, buried in the archives of History?

Besides, the World War was not immediately followed by a long-visible and general impoverishment, as were the wars of the Revolution and the Empire. It even seemed to have favoured the development of riches, and to have brought, if not to the whole world, at least to many of the Nations, a kind of paradoxical Golden Age, a period which continued for five or six years after the war had concluded. So that in a part of Europe and throughout America the Peoples lost the habit of associating the idea of war with distress, inconvenience, and misery; they were, on the contrary, rather inclined to see in War a source of prosperity. Besides, for a century past, Europe and America had endured many very serious economic crises born and developed and cured in the midst of Peace. Reasoning by analogy, the contemporary spirit is led to see in the actual crisis more of what attaches it to the preceding ones and less of what detaches it from them and makes it an original, unique event.

There are, however, in the present crisis, complications for which one would look in vain in the other economic crises of the nineteenth and twentieth centuries. One of these complications is the concentration of gold. We know that, during the last few years, gold has accumulated in two great countries—the United States and France—and in some small but rich countries, like Switzerland and Holland. The two most imposing accumulations are those which have been made in the United States and in France. At the shareholders' meeting of a great West African gold-mine a few weeks ago, the President, in speaking of the question of gold, did not hesitate to say that 80 per cent. of the gold in the world is to be found at the present moment in the United States and France, and that the rest of the world has at its disposal for its monetary requirements only what remains—that is, about 20 per cent. It seems as if there must be a certain exaggeration in this assertion; but it is, nevertheless, a fact that, while the United States and France are increasing their gold reserves, the other countries, despite the annual output of their mines, whose value is about two milliards, have great trouble in keeping up the level of their circulation. In certain countries the reserves of precious metals are declining, and, consequently, the number of notes in circulation is diminishing now that inflation has everywhere been suppressed and the gold standard has been re-established.

That is the reason why in the greater part of the world the amount of available coin does not increase, or actually diminishes, while the taxes, debts, and population increase. Money becomes dearer and prices go down as a result. The total of the countries in which money has grown dearer is so considerable that the prices of all raw materials and all manufactured products which have a world-wide market can only go down. But, at the same time, in the countries in which gold is accumulating and money is decreasing in value, the local prices, especially retail prices, increase. This causes a condition of things which is full of inconveniences, though for different reasons, both in the countries in which gold accumulates and in those in which it is becoming scarce. This lack of balance in the distribution of available money seems a novel complication in the present crisis which is not to be found in the previous ones. But for what reason does gold tend to concentrate in some countries and become scarce in the

rest of the world? The countries in which gold is becoming scarce readily accuse the countries in which it is accumulating of false monetary policy: more or less openly, they are charged with accumulating money for the mere pleasure of doing so. What bitter, ironical words I heard on this subject when I was in London last year; words especially aimed at France! But one does not understand why France and the United States should have unexpectedly been seized by a mania for sterile hoarding. On the contrary, is not that accumulation a last consequence of the World War?

It is a fact fairly well known to historians that the wars of former days were always followed by the concentration of precious metals in a few countries. In the ancient

the troubles and the revolutions which filled the two last centuries of the Republic. After the lapse of twenty centuries, another memorable example was given us in the wars of the Revolution and the Empire, which drained the gold of Europe and the world towards two countries: France and England. Between 1815 and 1848, France and England were not only the richest countries in Europe, but the superiority of their riches was more considerable than it was in the eighteenth century and more considerable than it was to become in the second half of the nineteenth century. The coin at their disposal being much greater than that of the other Peoples explains this superiority. Was a like dislocation of gold produced throughout the world after the Great War? As far as the United States are concerned, this fact is certain. The United States only took part in the war towards the end. During three years they made such enormous profits by furnishing the belligerents with everything that they could possibly want that they became the creditors of the whole world. The amount of gold which they possess is only the visible materialisation of their privilege of universal providers.

It is more difficult to explain why and how France, which was in the *mêlée* from the first day of the war until the last, and at one moment seemed to be completely ruined by the war, finds herself to-day standing side by side with the United States in the privileged position of a creditor. This change of fortune is partly due to the economic reorganisation undertaken after 1920. Made without the loud ostentation which pleased other countries, but with much cleverness and intelligence and without too much forcing of opportunities and possibilities, the French reorganisation produced results which were as rapid as they were brilliant. But France was also unquestionably the one among the Allied countries which had suffered the most considerable losses in men and goods during the war. When we add up the extermination of its young men, the devastation of its territory, and the losses produced by the Russian Revolution, the total is alarming. Why, then, does France find herself in a better position to-day than England or Italy, who yet, in their turn, have made a mighty effort to reconstitute their national fortunes?

I often ask myself whether this different fate is not partly due to one of the strangest contradictions of the war. Wherever it passes, war ruthlessly destroys men's work and riches; but, as it is also very extravagant, it also sows money everywhere on its blood-red trail. It

leaves a long wake of burnt-out ruins, and of coins of all sorts and kinds and nationalities. That is why it has need, always and everywhere, of large quantities of pieces of money, and when borrowing is impossible pillage is resorted to; and when borrowing and pillage no longer suffice it debases the coinage.

Was that contradiction once more produced during the World War in monstrous proportions? France was the principal battle-field of the World War. It was in France that the largest number of armies were engaged in those desperate battles; France was the scene of appalling destruction; in France was spent the most considerable part of the enormous sums which the war cost the world. If we admit that a proportion of that money remained where it was spent, we can understand better why the country which was most devastated by the war finds itself to-day in an enviable financial condition. The present superior financial position of France is probably the prolongation

and development of the invisible accumulations of money made during the war by war-hoarding.

Unemployment has been the most painful torment of all the crises of the industrial era. The present crisis
(Continued on page 486.)



IN DANGER OF BEING SOLD TO THE UNITED STATES—WITH THE OTHER ELEVEN DRAWINGS OF THE SET DONE BY GRIMM FOR WHITE'S "NATURAL HISTORY OF SELBORNE": "VIEW OF SELBORNE CHURCH AND THE WAKES FROM THE MEADOW BEHIND THE LATTER"; SHOWING WHITE'S SUNDIAL BEYOND THE HAWHAW.

By Courtesy of the Owners, Messrs. Marks.



DONE BY GRIMM, THE SWISS ARTIST, TO ILLUSTRATE THE "NATURAL HISTORY OF SELBORNE": "THE VIEW FROM THE SECOND HERMITAGE BUILT BY GILBERT WHITE PART WAY UP SELBORNE HANGER"—ONE OF THE DRAWINGS THE SELBORNE SOCIETY IS SEEKING TO SAVE FOR THIS COUNTRY.

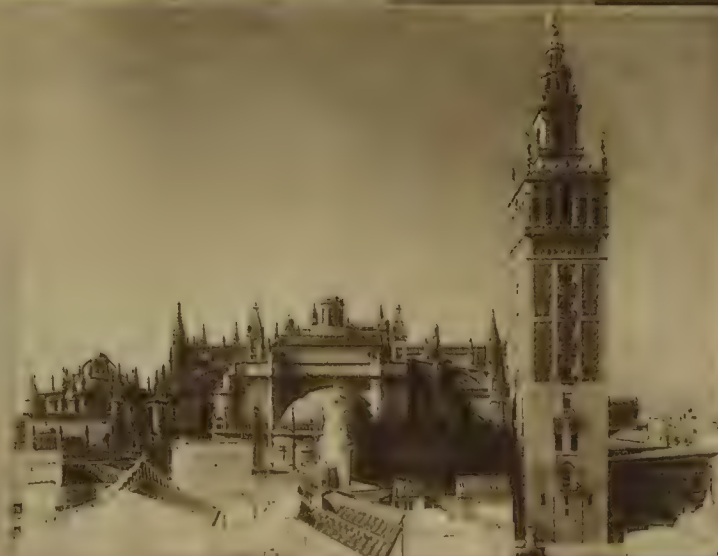
When Gilbert White was thinking of publishing "The Natural History of Selborne," he commissioned Grimm to make a number of drawings, with a view to illustrating his book. The order resulted in twelve pictures—all save one in colour—but of these only five were used. In due time, the set as a whole became part of the collection of the late John Murray; and eventually it passed to Messrs. Marks, the well-known booksellers, who lent the works to the Selborne Society recently, for exhibition. Now there is danger of the pictures going to the United States. The Selborne Society is most anxious that they should not do so, and Messrs. Marks, in sympathy with this idea, have generously expressed their willingness to sell the drawings to the Society, or to anyone who will agree to keep them in England, for a sum considerably less than the £450 at present asked. The Selborne Society, whose address is The Hermitage, Hanwell, London, W. 7, appeal to an admirer, or to admirers, of Gilbert White to furnish the necessary funds.—[Reproduced by Courtesy of the Owners, Messrs. Marks.]

world, the wars of the two last centuries of the Roman Republic drained towards Italy a large part of the gold and silver accumulated in all the Mediterranean basin. It was that abundance of metallic currency which destroyed the ancient balance of fortunes and provoked

SEVILLE (SPAIN)



Folding of Bulls.



The Cathedral and the Giralda Tower.



Holy Week. Procession of Brotherhoods.



Image for Holy Week Processions.



Maria Luisa Park.



Procession of Dawn

HOLY WEEK, 1931
April 1st to April 5th.

VISIT SUNNY SPAIN.

THE FAIR OF SEVILLE
April 18th to 21st.

The Country of Romance, which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants, whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist, there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

On the purely material side, Spain offers comfort unexcelled by any country in the world. Though intensely conservative, even primitive, in parts, the most modern conveniences are available. Together with this there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land.

In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Tourist Board Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; MUNICH, 6 Residenzstrasse; BUENOS AIRES, Veinticinco de Mayo, 158; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to THOS. COOK & SON'S and Wagons Lits Agencies or any other Travel Agency.

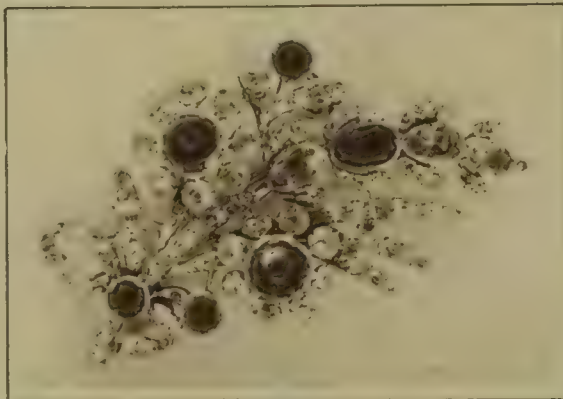


A PAGE FOR COLLECTORS. JEWELLERY OF THE EIGHTEENTH CENTURY.

By FRANK DAVIS.

THE taste for precious stones is surely the most venial form of covetousness, and only a Savonarola could bring himself to condemn a liking at once so innocuous and so universal. Some magnificent jewels are to be seen at Sir Philip Sassoon's house, and more than one visitor has regretted that, in the nature of things, it is impossible to open the show-cases and examine them one by one. Like all fine things of small size, they deserve respectful handling, for only thus can their details be properly examined: certainly no feminine reader of this page will be found who would not enjoy the touch and feel of these exquisite works of art, even though she only cared to wear them at infrequent intervals.

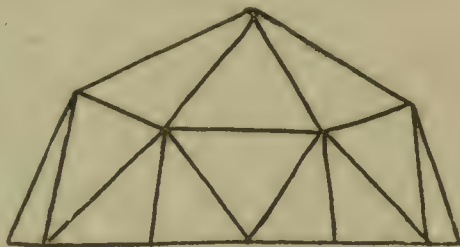
A casual glance sees only the glitter of the stones and the form of the jewel: it does not immediately take in either the cutting or the setting. Let us, as far as we can on paper, examine one or two representative pieces more closely. Here is a lovely little cut diamond and sapphire spray, one of a pair (Fig. 1). Now turn it over (Fig. 2). It will be obvious that the setting is solid—that is, the stones cannot be seen from the back. Now look at Fig. 5, part of an emerald and diamond cluster necklace of great delicacy—a most distinguished example of the jeweller's art. Turn this over too (Fig. 6): the setting is entirely open, and every diamond is visible. This is sufficient to date the necklace to the reign of George III.—the solid setting of the spray indicates an earlier date. Settings throughout the century are of silver or gold: platinum was hardly ever used except in snuff-boxes, which are outside my purpose here. An exception to the general rule that open settings are universal after about 1760 is to be found in coloured stones, which are set solid, and usually backed, not, as is the practice to-day, with coloured foil, but with Indian ink or lamp-black. So much for that point. Now let us, turn these pretty things back again, and start afresh. Look closely and notice the way the diamonds are cut. It is not the cutting



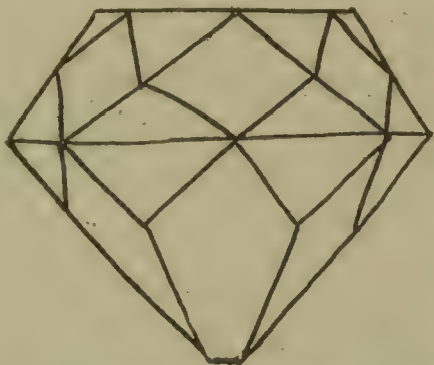
1. HOW THE SETTING OF JEWELLERY CHANGES WITH PERIODS AND FASHIONS: A GEORGE II. CUT DIAMOND AND SAPPHIRE SPRAY WITH A SOLID SETTING.



2. THE BACK OF THE JEWELLED SPRAY SEEN IN FIG. 1: SOLID SETTING—DATING THE PIECE AS HAVING BEEN MADE BEFORE THE REIGN OF GEORGE III.



3. THE DIFFERENCE BETWEEN A ROSE DIAMOND AND A MODERN BRILLIANT: A DIAGRAMMATIC SIDE-VIEW OF A ROSE DIAMOND; CUT WITH A FLAT BASE AND A SHARP POINTED APEX, WITH TRIANGULAR FACETS.



4. THE DIFFERENCE BETWEEN A ROSE DIAMOND AND A MODERN BRILLIANT: A DIAGRAMMATIC VIEW OF A MODERN DOUBLE-CUT BRILLIANT—TWO PYRAMIDS JOINED AT THE BASE, WITH THE TOP CUT OFF TO FORM THE "TABLE."

ignorant people, thought a rose diamond was a special or even an inferior sort of diamond. It is nothing of the sort. A rose diamond and a brilliant are equally diamonds, but cut differently. The rose diamond has a perfectly flat base, and the upper part terminates in a point, with triangular facets. Fig. 3 is a rough drawing of a rose diamond (side view). Fig. 4 shows a double-cut modern brilliant. Its general form is that of two pyramids joined at the base with the top part cut off to form what is known as "the table."

It is not easy to imagine a world which did not possess South Africa as a source of supply of diamonds. Once upon a time India was practically the only country which exported them, and when the stones

Nos. 3 and 4. The brilliant is a flat, double cone, its top truncated to form a large eight-sided face called the table, and its basal apex also truncated by a very small face known as the "culet." The rose form is often used for diamonds not thick enough to cut as brilliants; it is flat below, and has 12 to 24 or sometimes 32 triangular facets above in three rows meeting at a point.

story that the so-called Brazilian diamonds were merely the refuse of India, exported from Goa to Brazil and thence to Portugal. The Portuguese promptly exported the Brazilian diamonds to Goa, and then offered them for sale as Indian diamonds. It is extraordinary to read that the Brazilian mines were so rich that the gold found "was abandoned to the slaves," and that "a negro once found a stone of five carats adhering to the roots of a cabbage he had plucked for his dinner."

It is practically impossible to distinguish between French and English workmanship. As is well known, the connection between the two countries in matters of taste was very close, and in both the designs of every artist, whether in wood or in more precious and delicate materials, were profoundly influenced by the discoveries at Pompeii in the middle of the century, so that the quiet classicism of Louis XVI. gradually replaced the intricate lines of popular designs under the previous reign; while in England, a little later, Wedgwood cameos were incorporated in necklaces just as in furniture the severer patterns of Adam and Sheraton superseded the rather restless line of Chippendale. But subtle questions of style are perhaps a little beyond my present purpose, especially when dogmatism on so difficult a matter can be easily rendered rather foolish by a thousand-and-one examples of jewels which seem to contradict all such generalisations. If one bought a chair in 1750, one didn't have it altered to suit the fashion of 1780, but nothing could be simpler than the alteration of a brooch or a necklace. Jewellery is continually being reset to-day, and there is no reason to imagine that our ancestors did not have their own possessions altered to suit either the mode of the moment or their own individual tastes.



5. HOW THE SETTING OF JEWELLERY CHANGES WITH PERIODS AND FASHIONS: HALF OF AN EMERALD AND DIAMOND CLUSTER NECKLACE WHICH CAN ONLY BE ASSIGNED TO THE REIGN OF GEORGE III. AT THE EARLIEST—BY REASON OF ITS OPEN SETTING.



6. HALF OF THE BACK OF THE NECKLACE SEEN IN FIG. 5: THE OPEN TYPE OF SETTING (WHICH CAME IN DURING THE REIGN OF GEORGE III.) WITH THE UNDER-SIDES OF THE STONES SHOWING THROUGH.

All Photographs by Courtesy of Mr. S. J. Phillips.

Abdulla — and Me



HUSBANDS — PAST, PRESENT AND FUTURE.

Every day at Cocktail Time
My Husbands cluster round :
Henry—Charles—and Fred
(Whom I had to shed)
Bear me no ill-will
But adore me still.
Prominent amid the throng
My present Spouse is found
Smiling at my side,
Pink with blissful pride.

Every day at Cocktail Time
My future Husbands call :
Arthur—Paul—and Hugh
I shall wed them too !
Though they sigh and yearn,
Each must wait his turn.
With a rare magnetic Charm
I draw them one and all,
Loved Abdulla's Best
Captivates each Guest.

—F. R. HOLMES.

ABDULLA SUPERB CIGARETTES

VIRGINIA

TURKISH

EGYPTIAN

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

INTRODUCED to the public for the first time at the New York Automobile Salon, in January, there is an entirely new Lincoln "eight" now available. I am advised by the Lincoln department of the Ford Motor Co., Ltd., that this newly-marketed model has an engine developing considerably more power than formerly, without any increase of rated horse-power, but that this access of power is developed in an extremely refined manner. Both the braking and the suspension of the new Lincoln are exemplary, constituting real advance upon an always high standard. The dual-type down-draught carburetter furnishes a new conception of the word acceleration, but does it silently, because the air-filter is also a carburetter-silencer. Wheel-base has been materially increased, with advantage in two directions. Not only is there a useful increase of body-space, but the lengthening of the scuttle and bonnet-line enhances an always distinguished appearance, and a pleasingly novel detail in this regard is a slight "peaking" of the upper part of the radiator in the neighbourhood of the water-cap.

A free-wheeling device has been incorporated in the transmission. Its effect is to enable the driver to change gears at any car-speed, infallibly, noiselessly, and to change from third to second, or *vice versa*, without even touching the clutch-pedal. The free-wheel employed can be used or not, as the driver prefers. If he wishes to change gears in the normal fashion, he has merely to depress a small knob in the head of the change-speed lever. A particular virtue of the free-wheel mechanism employed is that it does not hinder the use of the engine as a brake in negotiating long down-grades, over which the wear upon either manually or pedally-applied brakes might be excessive.

Speaking of brakes, those of this entirely new "Vee" eight-cylinder Lincoln are of greater power than formerly, but are capable of very gradual, progressive application, dead quiet in operation, and almost uncannily simple of adjustment. The steering

remains perfect, and suspension is improved only if one accepts the suggestion that it was capable of improvement. All springs are encased in metallic coverings, which exclude dust and mud and conserve spring-lubricant. In short, this completely new Lincoln "eight" is even more of a motor than it has been for many years past; more than ever a car with a performance, and a performance refinement,

on the British market will be reduced by a big margin. Willys Overland Crossley, Ltd., announced that, as from March 3, the famous "Whippet" four-seater saloon will be priced at £158, a reduction of £30. This reduction makes the "Whippet" the lowest-priced full five-seater saloon on the British market. The same company also announces that the 15.7-h.p. light six-cylinder model, designated the Willys

"Palatine," will be reduced to £225. This figure applies to the fully-equipped four-door, six-window saloon, and no detail of equipment or quality has been modified to make this price possible. The makers point out that one of the features of the "Palatine" is the provision of the highest grade soft leather upholstery for the capacious interior.

Traffic Signals : The widespread employment of light-signals for traffic-control in all

parts of the country has been followed by some misunderstanding amongst motorists as to whether or not it is permissible to turn left when the red, or "stop," light is showing against them. For the information of drivers, the R.A.C. points out that the Ministry of Transport has already laid down that generally both left and right turns should be prohibited when the red light is showing and permitted only when green is showing; but that, in places where the volume of traffic is exceptionally heavy, it may be necessary to permit turning to the left. In such cases, however, a green arrow, 15 inches long, visible only when the signal is illuminated, is affixed to the signal-post. It now being an offence under Section 49 of the Road Traffic Act to fail to conform to the indications given by a

traffic sign, the R.A.C. advises motorists to be particularly careful not to turn at a road junction when the red light of an automatic traffic-control is showing, unless the large green arrow referred to above is illuminated at the same time. It should be remembered that the amber light means "prepare to go" or "prepare to stop" according to the red or green light. It does not of itself mean "go," and therefore drivers would be well advised to consider the amber light as equivalent to the red light when contemplating the left-hand turn.



THE VAUXHALL "CADET" SALOON: A VERY POPULAR CAR, BUILT ACCORDING TO THE REAL VAUXHALL TRADITION AND LOOKING LIKE ITS BIGGER BROTHER.

matchable only among cars of at least twice its cost. An attractively diverse range of body-types is available, open, closed, or convertible, whether the purchaser prefers something designed and built in the Lincoln works or a body produced by any of the leading British coachbuilders.

Lowest-Priced Five-Seater Saloon. Concurrent with the decreasing prices of petrol and oil and the lower cost of tyres comes the welcome announcement of a motor-manufacturer that two of the most popular cars



"She starts up right away at a touch of the foot. The engine is beautifully quiet, isn't it?"



"To show you how slow she'll go in top I'll get out and walk by the side. She's as smooth-running at three miles an hour as she is at sixty."



"These brakes give you complete control at any speed, and pull you up without a sign of jerking."

"All this for £280 in a Vauxhall Cadet"

YOU CAN BRING THESE PICTURES TO LIFE by asking any Vauxhall dealer for a trial run; or you will enjoy our unique driving-picture booklet, "Your first ride in a Vauxhall Cadet," sent on request. Vauxhall Sales Department, General Motors Ltd., The Hyde, Hendon, London, N.W.9. Other prices: Sports Coupé, £298; Four-

light Coupé, £298; Two-seater, £295. For overseas there is a special 26-h.p. model.

A full range of Vauxhalls is on show at 174-182 Great Portland Street, London, W.1.

For those who want a bigger car there is the 24-h.p. Vauxhall Eighty, from £485 to £695.

"She's fine-looking, too. Yet she's only £280. Or there's the De Luxe Saloon with sliding roof and Protectoglass for £298."



Take a trial run in a

VAUXHALL CADET

17 h.p., 6 cylinders



INTEGRITY



BULLION SCALES

Checking British gold payments at the United States Treasury. An example of national integrity and moral soundness.

JUST as an integer is a complete figure with no vulgar fraction, decimal, or anything else about it that prevents you from taking its measure simply and directly, a man of integrity is one whose moral make-up is sound and complete. In particular, there is nothing fractional or incalculable about his honesty; he always gives you value for money.

You hope to find integrity in men.

You expect to find it in a machine.

You will be *sure* to find it in
Standard Cars.

Guarantees may be obtained with almost anything purchased, but guarantees depend upon the standing of the guarantor. Even nations have failed to meet their bond.

All Standard cars carry a guarantee that can be honoured, a guarantee which is of real value to the owner.

Ask your agent to demonstrate a Standard and be convinced.

All-British Standard



Models for 1931

"ENVOY"

Six Cylinder Half-Panelled Saloon
£385

"ENSIGN" SIX

Six Cylinder Saloons—as illustrated
£245 £275 £285

"BIG NINE"

Four Cylinder Saloons
From £195—£255



Dunlop Tyres as Standard

THE STANDARD MOTOR COMPANY LTD COVENTRY

MARINE CARAVANNING.—CXIX.

By COMMANDER G. C. E. HAMPDEN, R.N.

THE annual Demonstration Week of Messrs. Thornycroft is always an interesting event, for there is invariably something new in the motor-boat line to be seen. This year it is to be held from Monday next, the 23rd, until the 28th, and, as usual, will be at the firm's boat-building yard on the island (Platts Eyot) at Hampton-on-Thames, which is only a stone's throw from Hurst Park race-course and no great distance from London. The object of this "week" is to give those who may be interested in motor-boats an opportunity of inspecting, without any liability to buy, the various types of Thornycroft boats and engines, both in course of construction and in their completed states. Boats will be available for trials under way, and films will be shown which portray boats under sea conditions.

Even in these hard times there are many boats under construction at this yard. There is a 52-ft. cruising yacht for service in home waters which will be fitted with twin 75-h.p. petrol engines and designed to attain a speed of 13½ m.p.h. (11½ knots), and a 47-ft. motor-cruiser, for use by an English owner in Spanish waters, having twin 45-h.p. engines that should give her a speed of 13 m.p.h. (11 knots). For those interested in utility craft there will be found a 42-ft. launch which is being built for the Air Service of a foreign Government. This vessel will have twin engines of 140 h.p. each, which, it is expected, will drive her at 23 m.p.h. (nearly 20 knots). For China there are two 35-ft. 12-knot inspection launches, and there is also a passenger-launch for the south coast of England. Of standard Thornycroft boats there will be many examples, both under construction and ready for immediate delivery: these are principally of the 30-ft. and 40-ft. types, though the *Sea Hawk* speed-boat is also included.

For visitors who are more particularly interested in propelling machinery, a number of standard

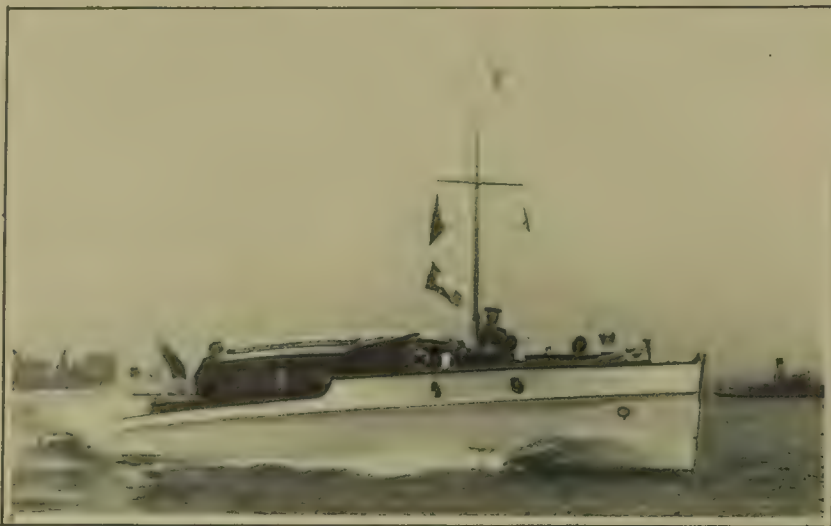
Thornycroft engines will be on view, ranging in power from 7½ h.p. upwards. Amongst these will be found a small number of "shop-soiled" units, which will be offered for sale at reduced prices. This is an innovation where motor-boat firms are concerned, and is well worth the attention of boat-owners in search of new engines, for these units are unused, and, bought as they would be direct from the makers, are unlikely to possess any faults. Not content

as hulls are concerned. The range of standard boats remains the same as last year, except for small improvements in details. A 20-ft. "Simms craft" will be shown which is worth inspection, for, apart from being easily convertible into a handy cruiser of the smallest type, it is engined with the latest Thornycroft unit. This engine is called the "Pilot," is of 10-16 h.p. on petrol, and sells for approximately 100 guineas.

The standard 40-ft. cruiser of this firm has two 7½-h.p. engines, and is, of course, well known as a good boat that is worth the money. Two of these hulls are under construction for private owners, and are to be fitted with twin "Pilot" engines, with which power they are expected to attain one knot more than when two 7½-h.p. units are employed. The performance of these craft when they are completed will be interesting, for the increase in power appears to be ideal for a 40-ft. boat that has been designed for peaceful cruising purposes and low running costs. Though they give wonderful satisfaction, the two 7½-h.p. Handybilly engines have practically no reserve of power when installed in a 40-ft. hull; but two "Pilots" should provide sufficient for all ordinary purposes.

I advise anyone who visits this yard to make a special point of examining the various historical exhibits that will be found there. Examples will be seen of the earliest types of boats built by the firm. There are also several war relics, including Coastal Motor-Boat No. 4, which, in company with three sister-craft, took part in the first action in which C.M.B.'s were engaged, when they sank one German

destroyer and seriously damaged another. This boat was in several other engagements, including the attack on Ostend, and subsequently was the boat in which Commander Agar earned his V.C. for sinking single-handed the Russian cruiser *Oleg*, and leading the attacking C.M.B.'s into Kronstadt when they made the great and successful attack on that place.



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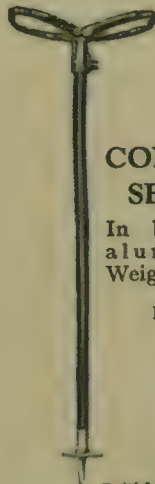
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THE ECONOMIC CRISIS AND THE WORLD CRISIS.

(Continued from Page 478.)

differs from the preceding ones only in its magnitude. Never before has the world seen so many unemployed, scattered over every country. But the monstrous proportions that unemployment has assumed during the last year is also a result of the war, an indirect result. The industrial era has known crises of unemployment from its outset. With each decisive development of mechanical power, a certain number of workmen have been condemned to forced idleness, for a longer or shorter period. But until 1914 machines had been perfected little by little with a certain slowness; without undergoing too violent transformations. Consequently, the crisis of unemployment had been limited and short, and work had been found without excessive difficulty for the men dispossessed by machines.

The greatest of all wars broke out in 1914. From one day to another the balance of consumption and production was violently ruptured, almost throughout the world. On the one hand, consumption was enormously increased; on the other hand, production was rarefied by reason of so many millions of men being called to the colours. Every sort and kind of reservist worker was mobilised—old men, children, and women—and more powerful machines were invented in order to replace the losses caused by the immense leakage. But this time extraordinary impetus was given to the perfecting of machines; for millions of hands had to be replaced, and the whole world not only demanded all kinds of productions, but was ready to pay for them unstintingly. We are suffering to-day from the counter-shock of this too rapid, over-violent, and, in a certain sense, monstrous perfecting of machinery.

Once the war was ended, all the soldiers became workers again, and the super-consumption of the war ceased. At first endeavour was made to give work to everyone by every means. The greatest effort was between 1920 and 1930: the period during which the multiplication of consumption was encouraged, ranging from speculation in high salaries to sales on credit. But in fact the disproportion was enormous; it was possible to hide it for a few years, but at last it was revealed. In this way many workmen came to share the melancholy fate of the "swallows." Do you know who the "swallows" were before the war? This poetical name was given to those agricultural labourers of Southern Italy who, profiting by the inversion of the seasons, had discovered a way of effacing autumn and winter from their calendar. After having harvested in Italy, at the approach of autumn they embarked on board ship and went to the Argentine to harvest there; and they came back to Italy in time for the harvest of the Northern Hemisphere. They gained their livelihood largely by thus dividing their summer into two; they contributed to the prosperity of Southern

Italy; and they gave yearly lucrative work to the steamship companies.

But one year the Argentine waited in vain for the return of the "swallows." Away, where Europe was in flames, the swallows had changed themselves into eagles, vultures, falcons, birds of combat. The agricultural labourers had gone to fight in the Corso. The Argentine proprietors then addressed themselves to the United States, who sent them powerful machines to replace the men. When the war was over and the "swallows" returned to their work, they found their places taken on the other side of the ocean by competitors in iron and steel. Since then the ocean no longer sees the joyful passing to and fro of the "swallows"!

In how many trades and professions, in all countries, has not that pathetic drama been repeated? But it is once more the war, with its formidable rupture of balances, which is the cause of this perturbation, as it was of the monetary perturbation. It is useful to remember this in order to arrive at a conclusion which is very simple in itself, but not without interest: that, just as our present economic ills are the outcome of War, the only efficacious remedy must be found in Peace. It is a remedy whose action is slow, while the action of the illness was rapid and violent; but we must not complain, for man is so constituted that it is much easier for him to destroy than to create. He can destroy in a few hours the work of years or even of centuries.

In all ages the question of the good and evil of War has been passionately discussed. Whatever we may think about that terrible question, it is certain that War has always been dangerous for the happiness of the masses and the middle classes. It has always impoverished the greater number to the advantage of a small minority of *nouveaux riches*; whether it destroys or mobilises riches, it always concentrates them in a small number of hands. That is the great reason why riches in nearly all periods of history have crystallised themselves in the shape of more or less despotic oligarchies.

From this point of view also, the world has become better; war no longer inflicts on the masses the sufferings and long miseries of former days. But if the rule has been softened it has not been suppressed; the only periods in which the mass of the population and the middle classes have been able to live in ease and security are the periods of long peace. The World War seemed to have been a kind of Eldorado for the peasants and workmen, but that was only a deceitful appearance. By heightening the price of money and thus bringing about the lowering of prices, it ruined land and the peasants; and by the exorbitant development of machinery it condemned millions of workmen to misery in inaction. The essence of war has not changed and its effects remain the same. The peoples must demand of Peace what Peace alone can give. Will they be wise enough to demand it?

THE WORLD OF THE THEATRE.

(Continued from Page 474.)

to-do grocer. Yet somehow his plays "went over," as they say in the slang of the theatre. Once he was asked how he could manage to write these plays; where he had learned the practice. In his rough way, for he was renowned for his unconventional parlance, he said: "Learned be damned! I have not learned anything. It is in me and it will out. When I have got a plot in my mind I forge ahead. I see it in my mind's eye, and it pours from my pen as fast as I can write." He did not know what a scenario was; he did not worry about entrances and exits; they materialised as he wrote, and generally the effect he attempted was attained.

The story of that old man greatly impressed me. He had "the intuition," and that explained his success where other and better men tried and failed. Of course, there are playwrights who are known to have scaffolded their work, as it were, inch by inch; who calculated and tried their effects on little toy stages, relying on their working out as per plan. The late Sydney Grundy had in his house such a toy stage; and it was interesting to watch him at work with his puppets. He was the master-builder of the so-called well-made play. But this technical side was only the touchstone of his intuition. If he had not seen in his mind's eye every phase of the picture, if he had not heard in his mind's ear the aptness of the dialogue, he would not have succeeded as he often did. And let me add that this practice on the toy stage led to the remark that his work was often more technically satisfying than equipped with inwardness—a fact that the body was more real than the soul. The same applies to the craft of the producer. Why and when is a producer called great? It is when, from the manuscript, the picture and the sound rise concretely in his mind. The real producer does not go to rehearsal until he sees plastically not only the scene, but every movement; the inner nature of every character; the value and meaning of every sentence and every word that matters in the context.

I say all this in no churlish spirit. I hope that my misgivings are wrong and that the course of the British Drama League will attract many students and lead to "finds." Every lover and student of the drama will await results with interest.

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with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

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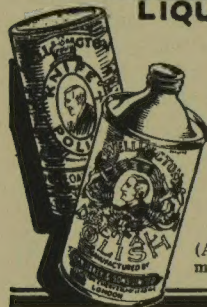
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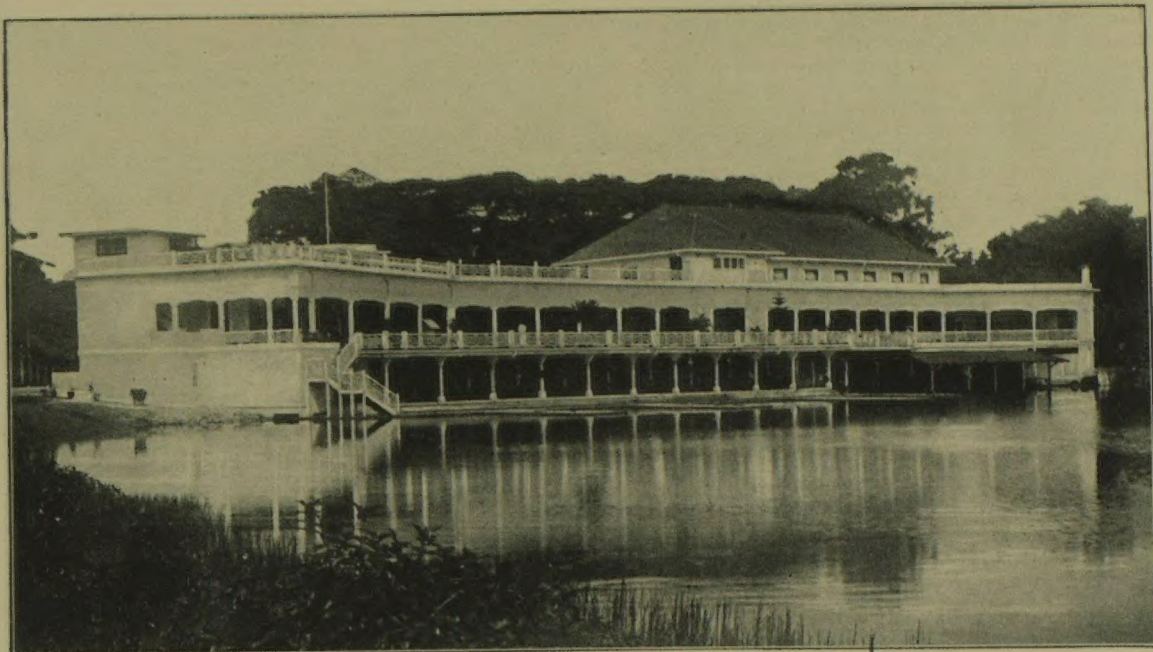
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"CATCHING WILD BEASTS ALIVE."

(Continued from Page 456.)

the mosquito-net of the verandah with his claws, had entered my room, and was crawling about my bed, scratching my cheek and arm. His cries were so piercing that I had to stop my ears. When I got up, the animal embraced me; clung to me so closely that I suffered several painful scratches, and could not contain himself for joy at our reunion."

The worst of keeping animals as pets is that they usually die before their time, and very often are killed in painful circumstances. The kalong, Mr. Delmont's queer playmate, was no exception. For months it travelled about with him, disappearing at night and returning in the morning, but at last a dog attacked it and mauled it so badly that it died.

Mr. Delmont gives several instances of friendship between animals of different species. He saw a female elephant that had adopted a baby rhinoceros. "She drove it forward with her trunk when she wanted it to move on, and never took her eyes off it if it strayed a few yards away from her." He made a careful study of the relations between a baboon which had strangled her baby (apparently because it was deformed) and the kitten which took its place. "It was touching to see how she tended her adopted child; fed it and washed it, and kept it free from vermin." A great many things about the kitten puzzled her; its attitude when she carried it; its claws; its way of sucking; its inability to hold anything between its fore-paws. She would not allow it to eat flesh, raw or cooked; but, when she was compelled to give way in this particular, she started to eat flesh herself. When the kitten grew into a cat and had kittens of her own the baboon was amazed; "she looked in sorrow at her daughter when the latter frolicked with her little ones," and when they were taken away she was "obviously overjoyed."

But of all Mr. Delmont's stories the behaviour of a female orang-outang on the death of her husband is surely the most remarkable. "The widow mourned in the fullest sense of the word." In order to console her, Mr. Delmont took the curious step of skinning the dead mate and presenting the bereaved with his pelt. "She looked at the reddish skin, drew the air sharply through her nose, and opened her eyes wide. Then at last she came forward, stooped down and touched the skin; rubbed it with her hand and sniffed at her fingers. This she repeated several times, moving her lips as though speaking to herself... with one motion she pulled the skin against her. Then she behaved like a mad thing, lifted the skin again and again into the air, rubbed herself against it, spread it on the ground and danced upon it. Finally she withdrew to the extreme back of the cage, laid her dead husband's clothing over her shoulders, and wrapped herself up in it... The following morning I found the widow lying dead on her mate's skin: dead of grief."

On this, as on so many of Mr. Delmont's good stories, comment is superfluous. L. P. H.

CHESS.

CONDUCTED BY ERNEST IRVING.

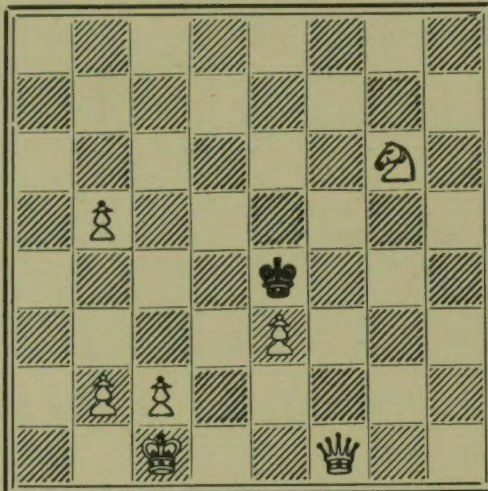
TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

ANSWERS TO CORRESPONDENTS.

DUNCAN PIRNIE (London).—Many thanks for the problems. We have to admit with regret the truth of your statement that Mr. Boswell's Problem No. 4084 is "sadly anticipated" by the same composer. This is no fault of Mr. Boswell's, but our blunder, due to an error in filing the diagrams.

VICTOR H BORSODI JUN. (Houston, Texas).—The British Chess Magazine is what you want. Subscription, 12s. yearly for monthly issues, post free. Send to Mr. R. H. Stevenson, 47, Gauden Road, London, S.W.4.

PROBLEM No. 4085.—By D. PIRNIE (LONDON).
BLACK (1 piece).



WHITE (7 pieces).
[In Forsyth Notation : 8 : 8; 6S1; 1P6; 4k3; 4P3; 1PP5; 2K2Q2.]
White to play and mate in three moves.

WAR IN THE AIR.

This game, played at Hastings Chess Congress, is a remarkable example of defence by attack, suggesting an aeroplane fight rather than military manoeuvres. The winner, as our readers know, is one of the most promising exploiters of the young idea, and we think the promoters of the Congress, in excluding him from the Premier Tournament, underrated his powers. His style is personal and original, and the old brigade will have to "watch their step." In the extremely modern game which follows Black is by no means a lay figure, and it is amusing to see how Flohr continually invites and finally compels him to play KtQ5, which, though apparently strong, is in reality suicidal.

WHITE (Salo Flohr).	BLACK (L. Reistab).	WHITE (Salo Flohr).	BLACK (L. Reistab).
1. PQB4	PQB4	left the dangerous diagonal for the temporary safety of the corner.	
2. KtQB3	KtKB3	17. RKKt1	BB1
3. PKKt3	PQ4	18. BB6	
4. P x P	Kt x P		
5. BKT2	KtB2		
The whole of this Knight manœuvring seems doubtful for Black.		A real startler, threatening, if P x B, to win the Queen by KtR6ch and KtB7ch.	
6. PKt3	PK4	18. KtR6ch	KR1
This is apparently the reason for not having played 5. PK3.		19. KtB7ch	KKt1
7. BKT2	BK2	20. QB4!	R x Pch
8. RB1	Castles	21. Q x R	Kt x Q
9. KtR4	KtQ2	22. Kt x Q	Kt x KR
10. KtKB3	PB3	23. BQ5ch	KR1
11. QB2	KtK3	24. KtB7ch	KKt1
The unprotected Kt on the K's diagonal forms a pretty target, and is the cause of all the subsequent trouble.		The threat of disclosed check pins the QB in a very curious manner.	
12. KtR4		26. KB2	KtR6ch
Threatens 13. BQ5, against which KtQ5 is not sufficient.		27. KKt3	PQKt4
12. KtKt3	KtKt3	This attempt to free the Bishop turns out badly.	
13. KtB5	Kt x Kt	28. P x P	BKt2
14. P x Kt	RKt1	29. BB4	PQR3
15. PB4		30. PR4	P x P
A very subtle move.		31. P x P	Kt x P
15. P x P	P x P	32. K x Kt	PR4
16. P x P	RKt1	33. RKKt1	KR2
The Black King should have BQ3.		34. B x P!	Resigns.
		For if P x B, mate follows by BQ3.	

A TENTH-CENTURY EGYPTIAN ROCK CRYSTAL JUG.

WE regret that, owing to a printer's error, a most unfortunate mistake occurred in the description of the tenth-century Egyptian rock crystal jug, belonging to the Victoria and Albert Museum, which was published in our issue of March 7 last. The sentence beginning: "The crystals were almost certainly carved in Europe" should have read: "The crystals were almost certainly carved in Egypt."

Readers who are interested in Empire politics, especially on the journalistic side, will be glad to know that there is now available a book that will strongly appeal to them—namely, "The Fourth Imperial Press Conference," just published by the Empire Press Union, 71, Fleet Street, London, E.C.4. To all members and upholders of "the Fourth Estate" this volume will be one of the indispensables.

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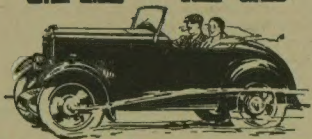
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